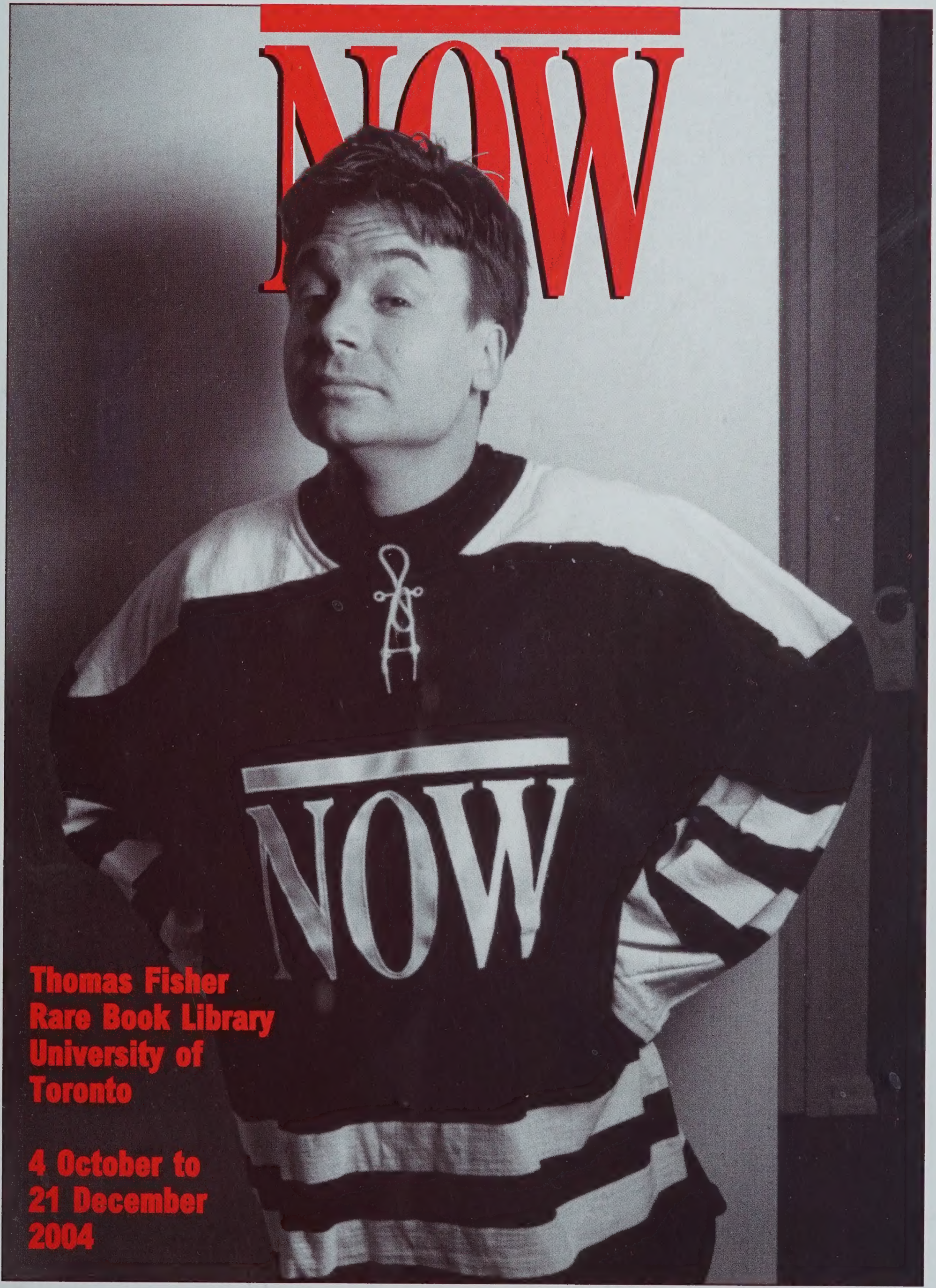
NOW AND THE '80s ▪ A PHOTOGRAPHIC EXHIBITION



Thomas Fisher
Rare Book Library
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4 October to
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NOW

and the '80s

NOW staff, 1986, by Chris Nicholls

NOW
NOW
NOW

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Authors: Brock Silversides, Michael Hollett, Debra Friedman
Editor: Anne Dondertman
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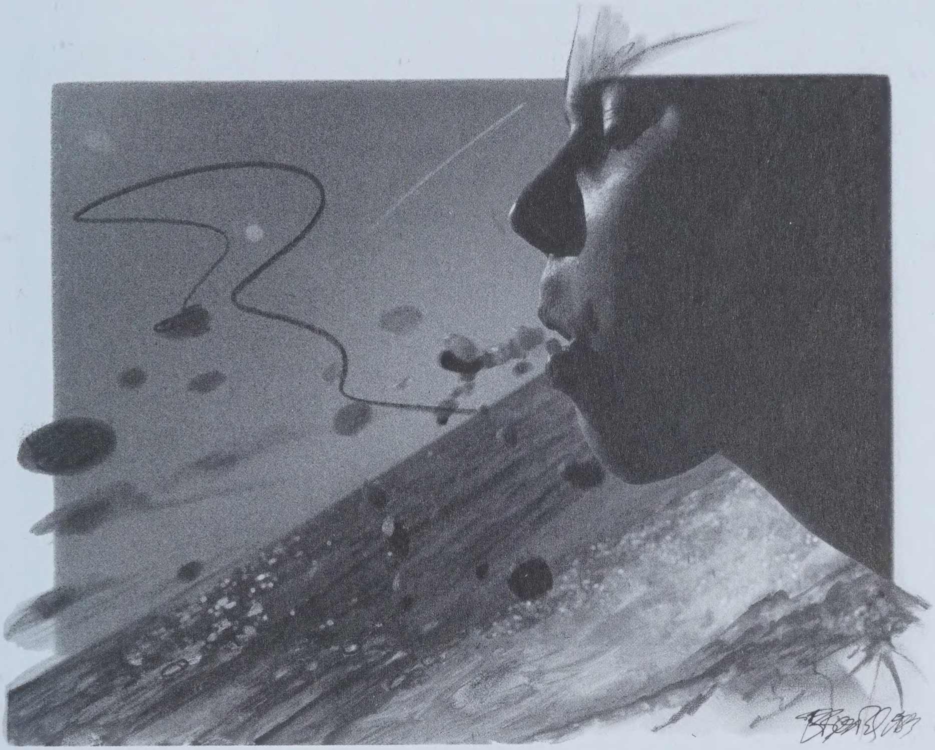
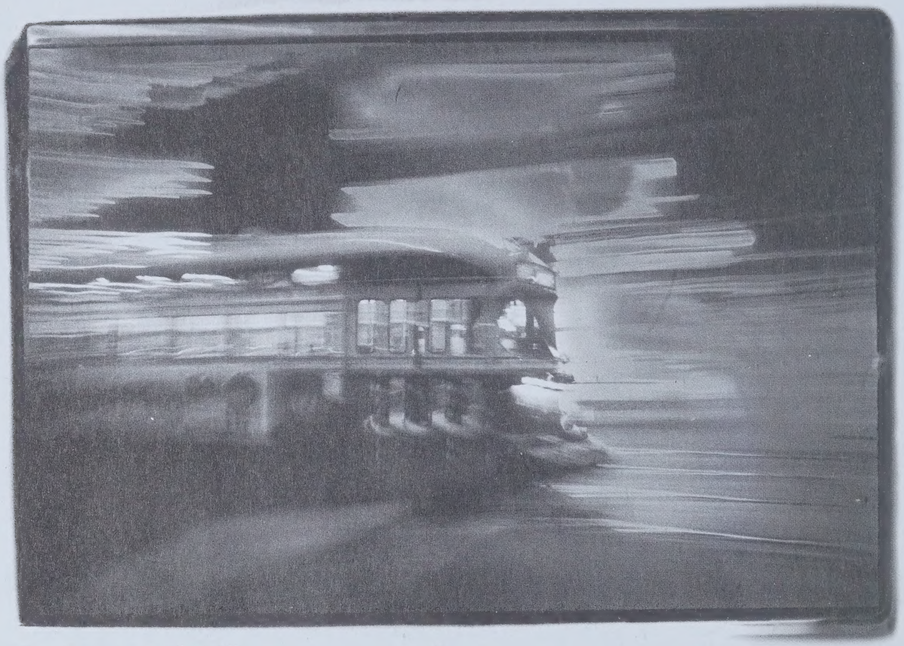


Spitting Stones by Bobbe Besold



Toronto streetcar by Paul Till

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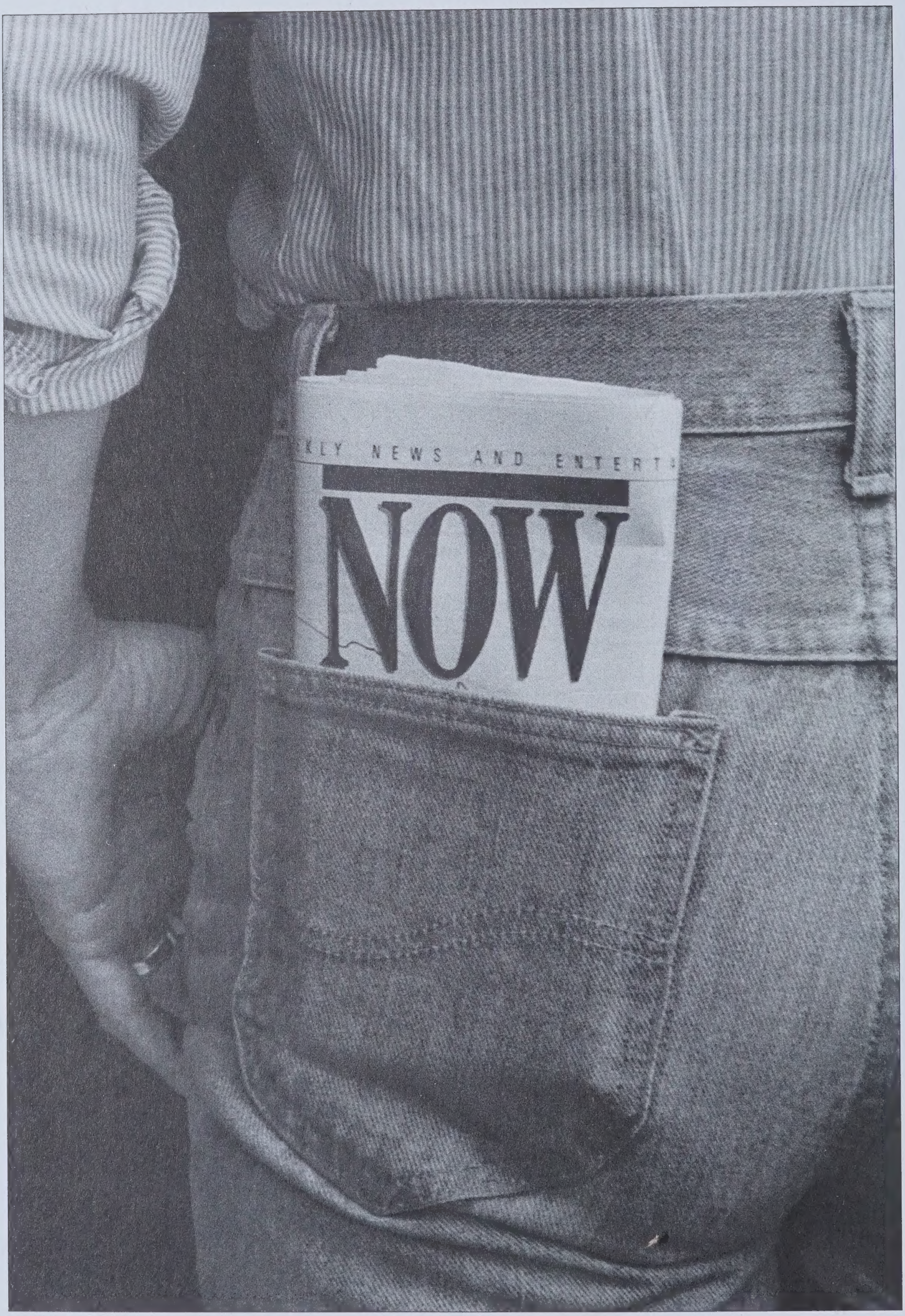
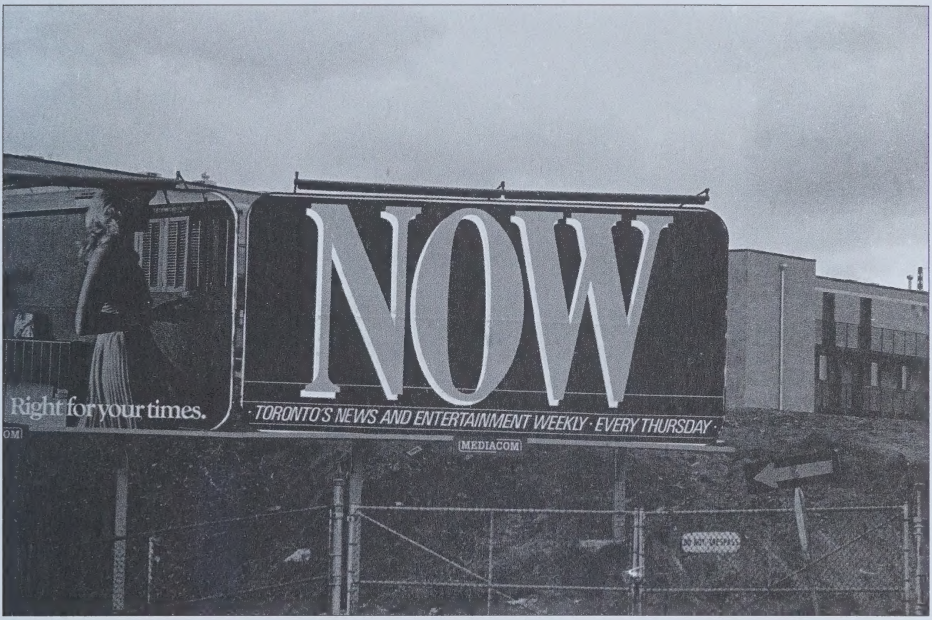


Pocket advertisement for NOW, 1981



Billboard advertisement for NOW, 1987

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NOW
Creative sex • Pink Floyd • Rave • Design debut
Taking Care of Canadian Film
Complete Festival coverage

Delivering NOW, 1987

Preface

NOW and the '80s is the first Fisher exhibition to be curated by Brock Silversides, who came to the University of Toronto Library in January 2002 to head a department encompassing the Audio Visual Library, the Microtext section, and the projected facility for sound and moving image collections. This newly formed unit, now named the Media Commons, has brought into prominence the many important resources of the University of Toronto Library which have as their primary focus popular culture in all its manifestations.

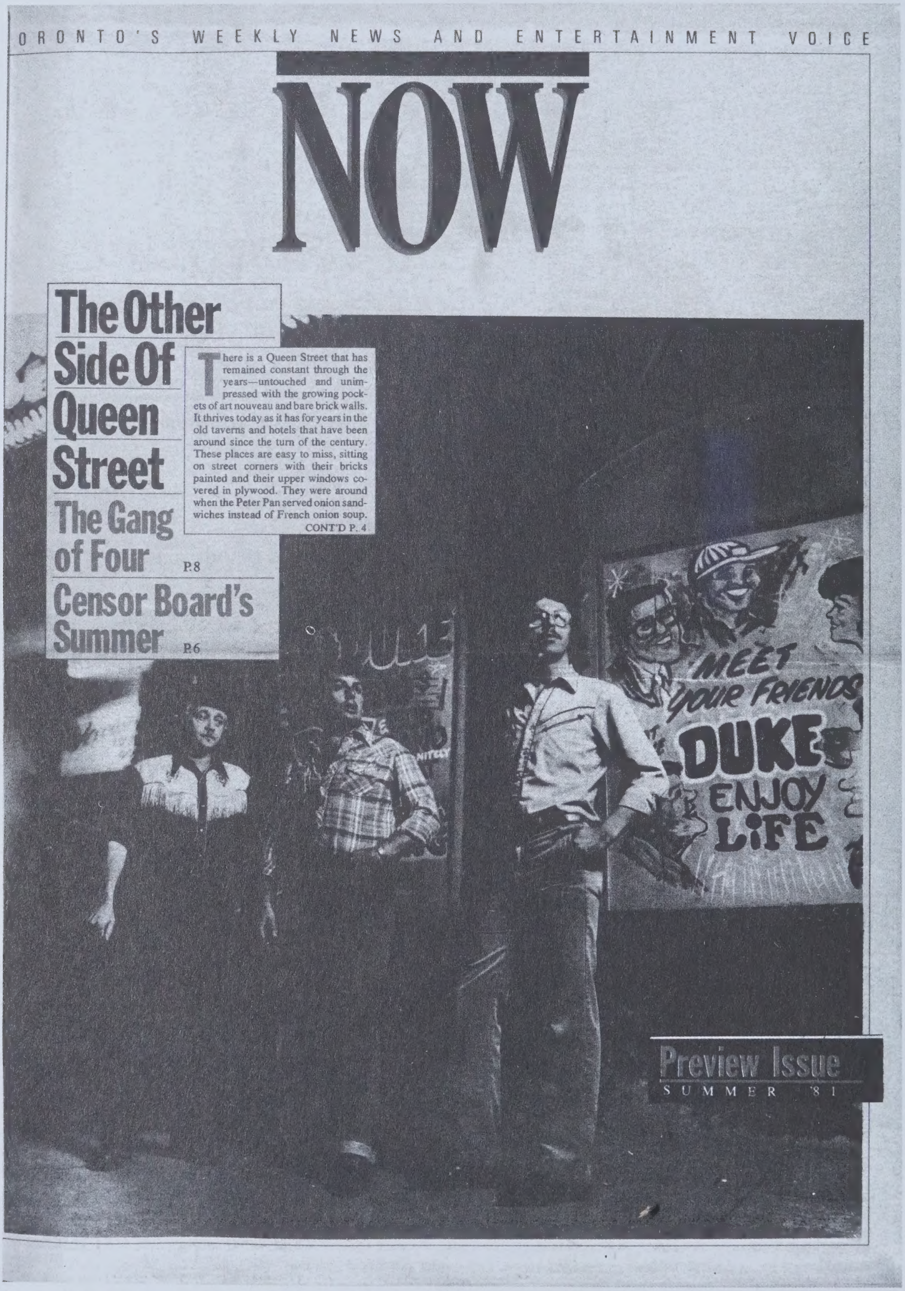
These include collections mainly in the form of print, like the NOW photographs highlighted here, as well as media archives consisting primarily of sound and moving image formats, such as the Alliance Atlantis or Blue Rodeo archives. Many of these special media resources, currently housed at the Fisher Library, will shortly be transferred to the newly built Media Commons storage facility at the corner of Bloor and St. George Streets where they will be able to be maintained in appropriate environmental conditions.

When Brock came to the Library he brought to his new position a wealth of relevant experience, which included a deep knowledge of and appreciation for the history and art of photography. His interests are clearly manifested in this exhibition and catalogue, the first Fisher exhibition entirely based on one of the many recent important donations which now comprise the archival side of the Media Commons.

While this exhibition has focussed exclusively on the photographic holdings of the NOW archive, the collection also has rich potential for other types of research. From the point of view of a student of Canadian print culture, for example, there is much to be gleaned about the day-to-day activities of editors, writers, advertisers, and readers, as well as aspects of print production from evolving technologies to modes of distribution, over the last two decades of the twentieth century. We look forward to further exhibitions drawn from the Media Commons collections to raise awareness of the exciting research opportunities awaiting the next generation of students and scholars here at the University of Toronto.

As always, we wish to acknowledge our deep debt of gratitude to the Friends of the Fisher Library for their ongoing support of our exhibition program.

August 2004
Anne Dondertman,
Assistant Director
Thomas Fisher Rare Book Library



ORONTO'S WEEKLY NEWS AND ENTERTAINMENT VOICE

NOW

The Other Side Of Queen Street

There is a Queen Street that has remained constant through the years—untouched and unimpressed with the growing pockets of art nouveau and bare brick walls. It thrives today as it has for years in the old taverns and hotels that have been around since the turn of the century. These places are easy to miss, sitting on street corners with their bricks painted and their upper windows covered in plywood. They were around when the Peter Pan served onion sandwiches instead of French onion soup.

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Preview Issue
SUMMER '81

Cover of preview issue, summer 1981

NOW and the '80s: An Introduction

by Brock Silversides

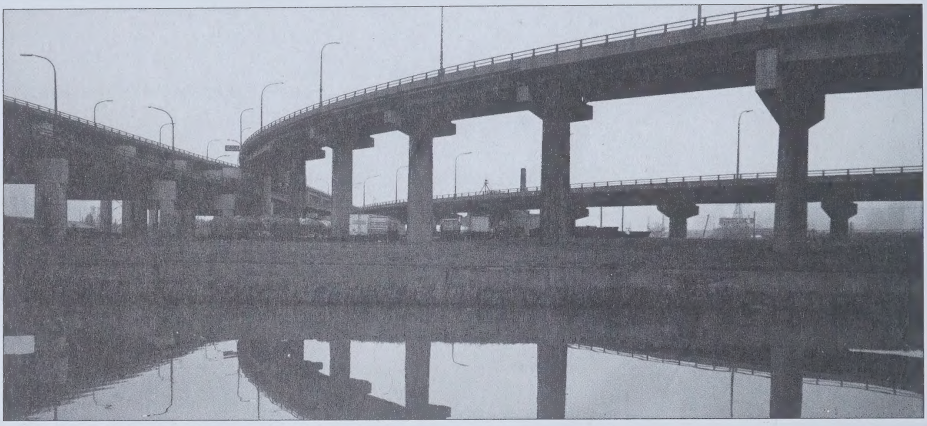
The Magazine:

NOW Magazine was founded by Michael Hollett and Alice Klein in the summer of 1981, and was modeled on alternative magazines such as San Francisco's *Bay Guardian*, Vancouver's *Georgia Straight*, Ottawa's *Review*, and New York's *Village Voice*. Hollett, a Toronto native and a graduate of York University where he edited the student newspaper *The Excalibur*, and Klein, born in New York City but educated at the University of Toronto, wanted to explore, document and critique the culture of Canada's largest city in a fresh new way. They were both convinced, as Klein remembers in an article written for their twentieth anniversary, that "fresh ideas could energize – even revolutionize." [1] They have not changed that opinion, and are both still actively involved in the magazine.

NOW was envisioned as "combining the immediacy of a newspaper with the careful styling of a magazine" [2] and hoped to appeal "to the sensibility of Toronto's sophisticated young adults." From the first issue of September 10, 1981 it included in-depth cover stories, local news stories, entertainment reviews, service articles "designed to make living in this city a little easier and more interesting", and listings of cultural events entitled "Night & Day." They started with a staff of five, which has now grown to over one hundred.

The magazine has been the voice for a myriad of alternative and diverse cultures within Toronto society – cultures that are ignored, not taken seriously, ridiculed, or even opposed by the mainstream press. With watchdog tenacity it uncovers and shines a spotlight on elitism, corruption, the corporate agenda, and the politics of profit and exclusion.

At the same time it concerns itself with labour issues, youth, sexual equality and choice, urban development and environmental issues, ethnic expression, the role of small business, the right and obligation of people to protest, and the plight of the homeless. Above all, NOW is known for its attention to, analysis and reviews of all aspects of literary, fine and performing arts, and popular culture in the Toronto region. It has been quick to discover, appreciate and promote up-and-coming talent in many of these fields, occasionally even before the subjects themselves became aware of their strengths.



Don Valley Parkway merging with the Gardiner by Laurence Acland

NOW has also prided itself on compiling the most comprehensive listings of cultural activities and events in the Toronto region.

In fulfilling its ideals, the magazine has sometimes shocked, offended and outraged, and occasionally found itself in legal difficulties. However there can be no doubt that Toronto is a different place because of NOW. There is little that can be hidden or taken for granted, and so much that is held up to public scrutiny. And most importantly, no matter how serious the subject matter, NOW has never been heavy or pedantic. It does not take itself too seriously and therefore has managed to remain both entertaining and interesting.

NOW has always been a weekly (every Thursday) tabloid newsprint publication. And unique amongst Toronto journals of the time, it has also been free of charge – available in restaurants, cultural and educational institutions, nightclubs, selected stores and in corner newspaper boxes. This is in keeping with its philosophy of democratization of the press.

Although most people think of NOW as a primarily textual publication, it also holds its own as a journal of images. Its journalistic approach to image making has crossed the line into art numerous times, and in many cases was entirely subsumed by the art. The combination of the two photographic styles, journalism and art, is particularly noticeable in the environmental portrait – a form that NOW's photographers have mastered. The environmental portrait is not a staged studio shot. Rather it is an image of people doing what they do, where they normally do it, whether it be musicians live in concert, writers signing books at a launch, actors on stage in the middle of a scene, film directors on a set directing, or painters in their studios.

Just as NOW has gone beyond the conventional in its subject matter, approach, and styles of writing, so too has it sought out and promoted the new, unusual and different in photography. There is no single identifiable 'NOW style.' Over the years, through its choice of photographers, it has embraced and even established eclectic trends in photographic art. It is known for the wide angle portrait, the overlapping multiple frame image, including the black edges of the film frame, the action blur shot, the multiple exposure, the flash and blur, the oddly or puzzlingly cropped, the extremely grainy image, the overpainted and sometimes heavily retouched, and even the seemingly unsophisticated snapshot style. A scan of its pages in itself constitutes an education in contemporary photographic style.

By incorporating both straight and not-so-straight styles, NOW has simply carried on in the visual realm what it does so well in the textual realm. The only constants of NOW are an openness to innovation and individual style, a fear of becoming formulaic, a not so well hidden anti-establishment bias, and a raw, youthful and sometimes controversial view of the world. One has only to look to its motto: "First, Fearless and Free."

The Collection:

In December 2002 the NOW Collection was donated to the University of Toronto Library by NOW Communications Inc. It is a large agglomeration of archival material consisting of writing/editorial and research files, taped interviews and printed transcriptions, advertising and promotional material, artwork and graphics, office and administrative files, financial records, circulation records, legal files, awards, memorabilia and bound volumes of every issue from its inaugural number in September 1981 to August 2001. This complete run of the original hard copy version appears to be the only one available in a public institution.

As a research collection, it is invaluable for documenting the startup, development and ongoing issue-to-issue production of an alternative Canadian publishing enterprise. But through its content, it also clearly documents the development of the various facets of culture in Toronto during the decades of the 1980s, 1990s and into the 2000s.

The highlight of the collection is the roughly 34,000 photographic images created, contracted, purchased and collected by NOW in the course of producing a weekly magazine. They include published and unpublished images as well as contact proof sheets, photographs with crop marks, sizing and editorial comments, and halftoned PMTs. There are advertising shots, cover shots, promotional glossies and film production stills.

NOW Magazine continues to be a vibrant, important part of the Toronto journalism scene, and further accruals to the collection are expected.

The Exhibition:

NOW and the 80s is a curated selection of photographic images published in NOW, limited to the decade of the 1980s. It is divided into a number of broad themes that have been major foci for the magazine and its readers: the arts (including fine art, fashion, film and broadcasting, literature, music, and theatre), politics and protest, and photo culture. Each of these strands could easily comprise an exhibition of its own.

The major criteria used in the selection were visual impact, the importance of the person or event being depicted, technical quality, innovation in technique or viewpoint, and physical condition. A numerical balance among the different themes and the different years of the decade was attempted, not always successfully. Knowing that it is but the tip of the iceberg, it is hoped that this representative sampling will encourage researchers to delve deeply into the photographic archives of NOW Magazine for themselves.

The Catalogue:

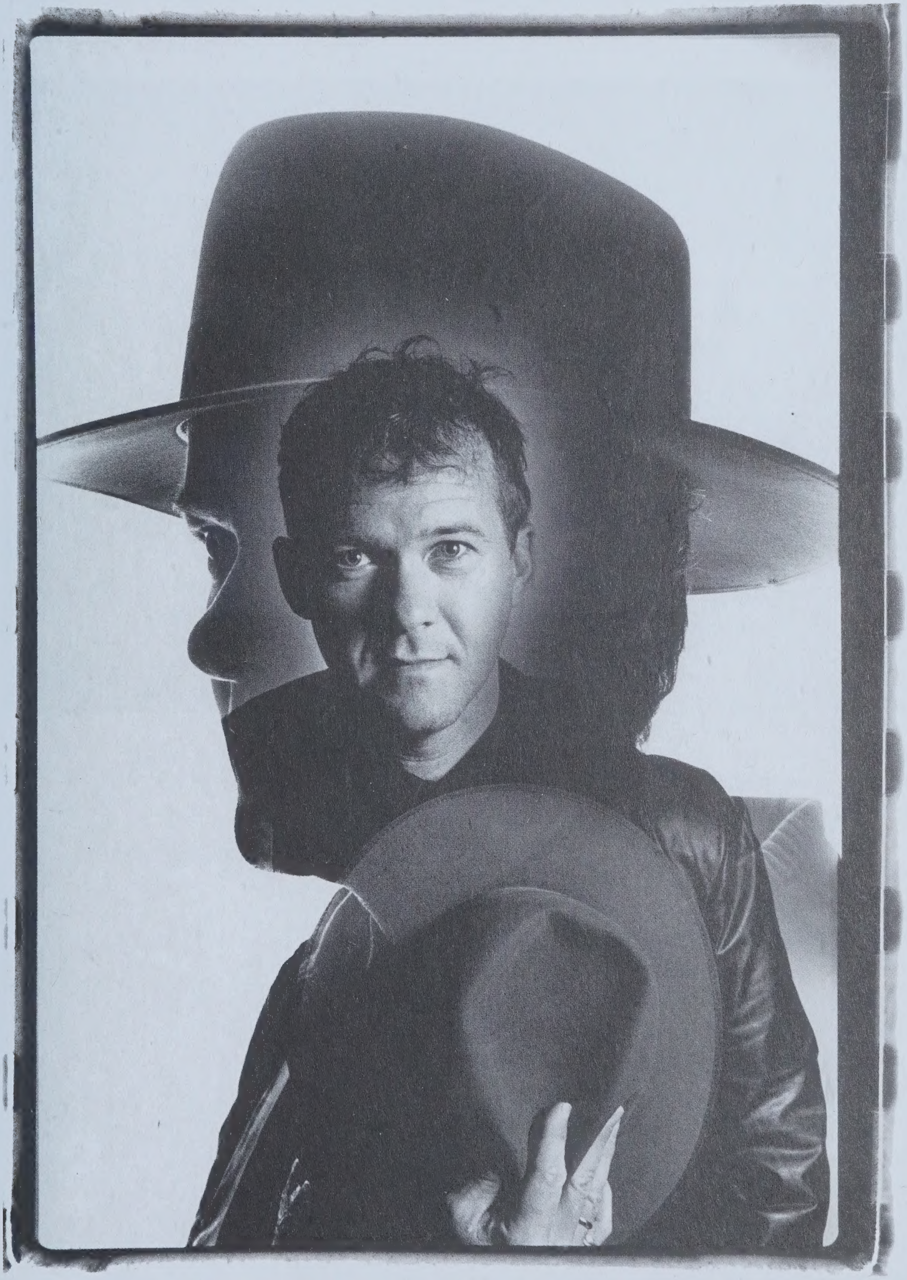
Included in the catalogue are essays by two of the participants involved in the creation and successful incorporation of photographs into NOW. These two provocative essays express the personal perspective and experience of the writers, giving us an insider's point of view, and thereby opening a window into the actual working environment and institutional culture of the magazine.

Michael Hollett is the co-founder and currently Pub-lisher/Editor of the magazine. To a large degree it was due to his personal insistence that photography came to play such a major role in NOW. Debra Friedman was a regular freelance photographer with the magazine through most of the 1980s and 1990s. She now operates her own studio in Toronto. Her comments provide an interesting insight into how images were requested, the atmosphere in which they were created, and the role that the photographers played in the editorial process.

As well there are reproductions of some forty images from the exhibition. We are grateful to the individual photographers for permission to publish these works.

1. Klein, A. "First, Fearless and Free: the need for NOW's independent voice is greater than ever" www.nowtoronto.com/minisites/20th/editors.php

2. NOW, preview issue, Summer 1981, p. 3



Murray McLauchlan – double exposure by Carole Segal

Michael Hollett and Alice Klein in NOW office, 1986, by Paul Till

Sharp Ideas behind Fuzzy Photos

by Michael Hollett

NOW co-founder Alice Klein and I knew, even before we started publishing, that photography would be a key part of NOW's success. While we were inspired by American alternative weeklies, we felt they were visually dull and, from the point of view of graphic design, out of touch with the sensibilities of the hip young audience we hoped to reach.

The concept of NOW owed as much to photo-rich magazines like *The Face* and *Interview* as it did to the *Village Voice* and the *Chicago Reader*. Even in my life before NOW, when editing small-town community weeklies, I placed significant importance on photography, was a photographer myself, and had won photography awards both personally and for the papers.

And yet none of the planning or my own experience prepared me for Irene Grainger, NOW's first photo editor. It became apparent early on that things were not going to unfold exactly as I had imagined. In one of the first weeks of NOW's existence, I remember having a serious argument with Grainger. We were doing a story on ex-mayor John Sewell and when I turned to Grainger for the illustration, she offered me a blurry shot of Sewell, out of focus and full of action. I panicked, fearing that we would look like amateurs and not be taken seriously. Fortunately, I deferred to Grainger's steely resolve, and NOW's photo style was born – an approach in which focus and horizon lines were optional, or unusual and unexpected. The Sewell shot remains one of my favourites.

I would continue to learn from Grainger for years to come; her contribution to the NOW photo style cannot be overstated. She took chances on photographers and photography. She championed her photographers and gave them room to invent. Mostly she kept NOW away from the clichés that are so prevalent, especially in entertainment photography. Sometimes her live concert shots barely featured the performer in the frame. These live shots would be as much about the crowd as the performer and, in their way, told more about the show than any nostril-exploring, microphone-swallowing rock shot ever could.
Grainger encouraged photographers to submit photos with 'artist's borders' long before that became fashionable, and gave them a safe environment in which to take chances. She was drawn to photographers whose background was in fine arts rather

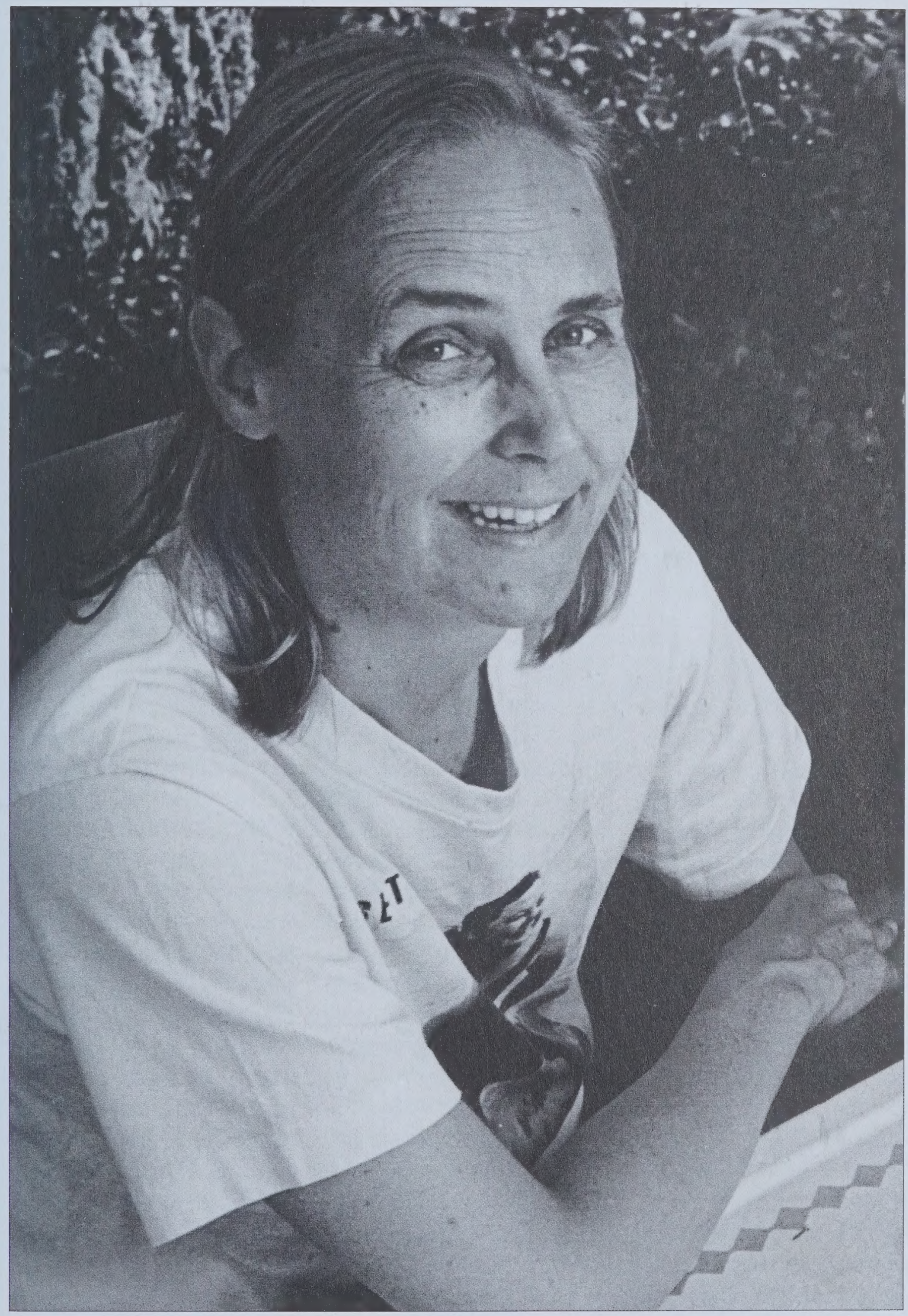
Woman, child and seagulls by Susie King

than photojournalism. The pages of NOW, including its photography, began to reflect a version of the city not depicted in traditional newspapers or the mainstream press. The world of 'white men in suits' that packed the pages of Toronto dailies was rarely evident in NOW. And when 'traditional newsmakers', like Sewell, did appear in NOW, it was in an entirely different context.

We decided early on to avoid handout photography – shots supplied by publicists or promoters. This meant that we took control away from the image-makers and PR spokespeople, whether in entertainment or on the current affairs or news side. It meant that the images featured in NOW, even those of well-known people, were as fresh as we hoped the paper itself was to a media savvy readership.

It also meant we spent – and spend – substantial funds on photography, and to this day NOW has the highest photography budget of any alternative weekly in North America. Not using handouts also meant that we would often have to send our photographers out to their subjects, shooting them in advance of their appearances in Toronto. And sometimes I was fortunate to be the one travelling on combined writer/photographer assignments for NOW to Spain, Britain, Bulgaria, and Japan.

I learned early on that it wasn't just the aesthetics of NOW's photography that was controversial,



Irene Grainger

Media scrum with Mike Harris by Laurence Acland

but also the content of the shots themselves. One of the most controversial shots is the one that appears regularly in NOW as what was once called the Page Three shot, and is now our much discussed and debated Up Front page. These are free-standing shots that could be from anywhere in the world – initially often from a photo show on view in the city, and these days most likely to be an unexpected shot of Toronto street life.

The first time this shot landed us in difficulty was when photographer Susan King was sent to cover a poetry reading. She captured a lovely shot of an up-and-coming male Toronto poet earnestly reading from his notebook. He just happened to be nude from the waist down. As usual, the shot ran on a crazy angle, but it was the penis in repose, not the harried horizon line, that unleashed the fury around this photo. City Hall workers pulled NOW from onsite distribution, including from the Hall's cafeteria.

This incident gave us our first taste of how attempts to ban us would actually raise the profile of the paper – a great thing when we were still almost a startup. Councillor June Rowlands, who later became Mayor and ill-advisedly banned the music group the Bare Naked Ladies from Nathan Philips Square, this time championed the cause of free speech. Rowlands concluded that if the *Toronto Sun*, with its depictions of bikinied bar maids, could be distributed at City Hall without incident, then why not this shot celebrating the male body? Within days we were again available in City Hall, but with the added bonus that the dailies and other mainstream Toronto media had been forced to acknowledge the existence of this 'upstart' paper they had been trying so hard to ignore.

David Peterson by Laurence Acland

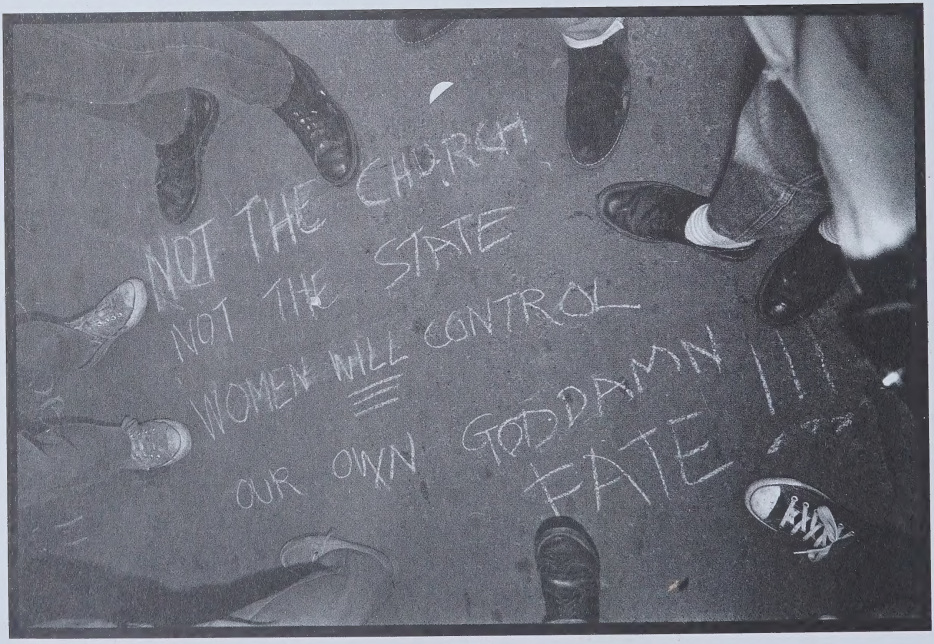
In the NOW world, no one smokes. We decided early on that despite the sexiness imparted by gray curls of cigarette smoke framing the faces of movie stars and musicians, we would not publish photos of people smoking. Although a few shots slipped through the cracks we are proud that we have not helped romanticize smoking to a young audience. While this stance might seem obvious today, back in the early 80s when even NOW's newsrooms were clouded with smoke, this policy was controversial.

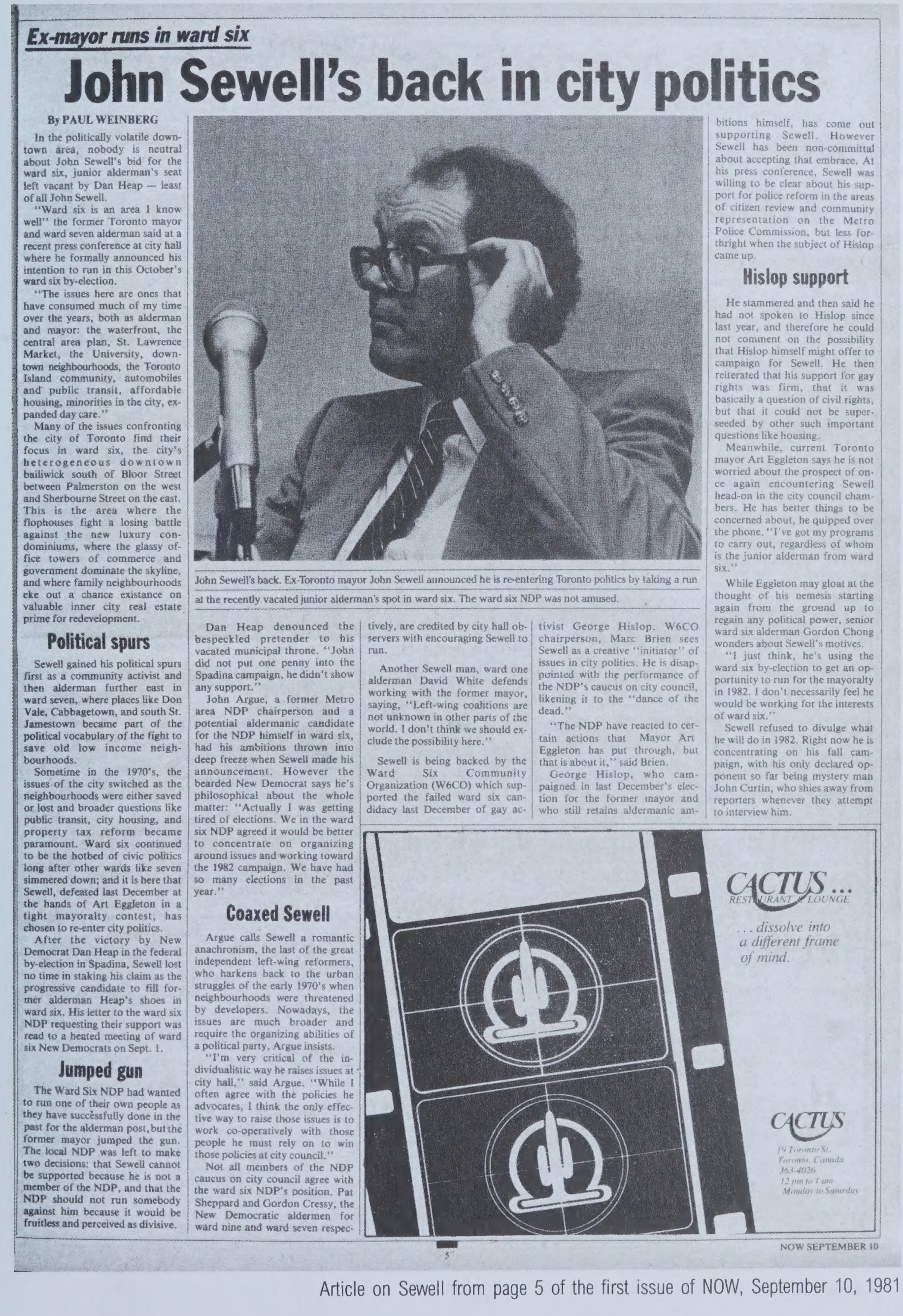
Today art director Troy Beyer and photo coordinator Karen Chapelle are the custodians of NOW's still edgy photo style. With more pages every week, we have an even greater opportunity to show the world that we are committed to re-inventing photography, not simply repeating its clichés. And our images, in addition to our words, still get us into trouble.

The most recent photo to unleash a storm was a shot we ran in support of NOW's contention that one of the reasons Toronto's policing has become so out of touch with its citizens is that so much of its police force lives outside the city, with the result that officers commute into the city every day surrounded by unfamiliar faces, and feeling like an occupying army. To illustrate this point we ran a photo of Toronto Police Chief Julian Fantino's Woodbridge monster home, with a map. Although Fantino protested and NOW's owners and staff were under pressure to back down, we didn't and we won't.

More than twenty years after our founding we still love stirring the pot to make a point. And we still love reflecting this exciting city with fresh eyes and fresh images for a discerning readership that settles for nothing less.

Pro-Choice demonstrators by David Maltby





Ex-mayor runs in ward six

John Sewell's back in city politics

By PAUL WEINBERG

In the politically volatile downtown area, nobody is neutral about John Sewell's bid for the ward six, junior alderman's seat left vacant by Dan Heap — least of all John Sewell.

"Ward six is an area I know well" the former Toronto mayor and ward seven alderman said at a recent press conference at city hall where he formally announced his intention to run in this October's ward six by-election.

"The issues here are ones that have consumed much of my time over the years, both as alderman and mayor: the waterfront, the central area plan, St. Lawrence Market, the University, downtown neighbourhoods, the Toronto Island community, automobiles and public transit, affordable housing, minorities in the city, expanded day care."

Many of the issues confronting the city of Toronto find their focus in ward six, the city's heterogeneous downtown bailiwick south of Bloor Street between Palmerston on the west and Sherbourne Street on the east. This is the area where the flophouses fight a losing battle against the new luxury condominiums, where the glassy office towers of commerce and government dominate the skyline, and where family neighbourhoods eke out a chance existance on valuable inner city real estate prime for redevelopment.

Political spurs

Sewell gained his political spurs first as a community activist and then alderman further east in ward seven, where places like Don Vale, Cabbagetown, and south St. Jamestown became part of the political vocabulary of the fight to save old low income neighbourhoods.

Sometime in the 1970's, the issues of the city switched as the neighbourhoods were either saved or lost and broader questions like public transit, city housing, and property tax reform became paramount. Ward six continued to be the hotbed of civic politics long after other wards like seven simmered down; and it is here that Sewell, defeated last December at the hands of Art Eggleton in a tight mayoralty contest, has chosen to re-enter city politics.

After the victory by New Democrat Dan Heap in the federal by-election in Spadina, Sewell lost no time in staking his claim as the progressive candidate to fill former alderman Heap's shoes in ward six. His letter to the ward six NDP requesting their support was read to a heated meeting of ward six New Democrats on Sept. 1.

Jumped gun

The Ward Six NDP had wanted to run one of their own people as they have successfully done in the past for the alderman post, but the former mayor jumped the gun. The local NDP was left to make two decisions: that Sewell cannot be supported because he is not a member of the NDP, and that the NDP should not run somebody against him because it would be fruitless and perceived as divisive.

John Sewell's back. Ex-Toronto mayor John Sewell announced he is re-entering Toronto politics by taking a run at the recently vacated junior alderman's spot in ward six. The ward six NDP was not amused.

Dan Heap denounced the bespeckled pretender to his vacated municipal throne. "John did not put one penny into the Spadina campaign, he didn't show any support."

John Argue, a former Metro area NDP chairperson and a potential aldermanic candidate for the NDP himself in ward six, had his ambitions thrown into deep freeze when Sewell made his announcement. However the bearded New Democrat says he's philosophical about the whole matter: "Actually I was getting tired of elections. We in the ward six NDP agreed it would be better to concentrate on organizing around issues and working toward the 1982 campaign. We have had so many elections in the past year."

Coaxed Sewell

Argue calls Sewell a romantic anachronism, the last of the great independent left-wing reformers, who harkens back to the urban struggles of the early 1970's when neighbourhoods were threatened by developers. Nowadays, the issues are much broader and require the organizing abilities of a political party, Argue insists.

"I'm very critical of the individualistic way he raises issues at city hall," said Argue. "While I often agree with the policies he advocates, I think the only effective way to raise those issues is to work co-operatively with those people he must rely on to win those policies at city council."

Not all members of the NDP caucus on city council agree with the ward six NDP's position. Pat Sheppard and Gordon Cressy, the New Democratic aldermen for ward nine and ward seven respectively, are credited by city hall observers with encouraging Sewell to run.

Another Sewell man, ward one alderman David White defends working with the former mayor, saying, "Left-wing coalitions are not unknown in other parts of the world. I don't think we should exclude the possibility here."

Sewell is being backed by the Ward Six Community Organization (W6CO) which supported the failed ward six candidacy last December of gay activist George Hislop. W6CO chairperson, Marc Brien sees Sewell as a creative "initiator" of issues in city politics. He is disappointed with the performance of the NDP's caucus on city council, likening it to the "dance of the dead."

"The NDP have reacted to certain actions that Mayor Art Eggleton has put through, but that is about it," said Brien.

George Hislop, who campaigned in last December's election for the former mayor and who still retains aldermanic ambitions himself, has come out supporting Sewell. However Sewell has been non-committal about accepting that embrace. At his press conference, Sewell was willing to be clear about his support for police reform in the areas of citizen review and community representation on the Metro Police Commission, but less forthright when the subject of Hislop came up.

Hislop support

He stammered and then said he had not spoken to Hislop since last year, and therefore he could not comment on the possibility that Hislop himself might offer to campaign for Sewell. He then reiterated that his support for gay rights was firm, that it was basically a question of civil rights, but that it could not be superseeded by other such important questions like housing.

Meanwhile, current Toronto mayor Art Eggleton says he is not worried about the prospect of once again encountering Sewell head-on in the city council chambers. He has better things to be concerned about, he quipped over the phone. "I've got my programs to carry out, regardless of whom is the junior alderman from ward six."

While Eggleton may gloat at the thought of his nemesis starting again from the ground up to regain any political power, senior ward six alderman Gordon Chong wonders about Sewell's motives.

"I just think, he's using the ward six by-election to get an opportunity to run for the mayoralty in 1982. I don't necessarily feel he would be working for the interests of ward six."

Sewell refused to divulge what he will do in 1982. Right now he is concentrating on his fall campaign, with his only declared opponent so far being mystery man John Curtin, who shies away from reporters whenever they attempt to interview him.

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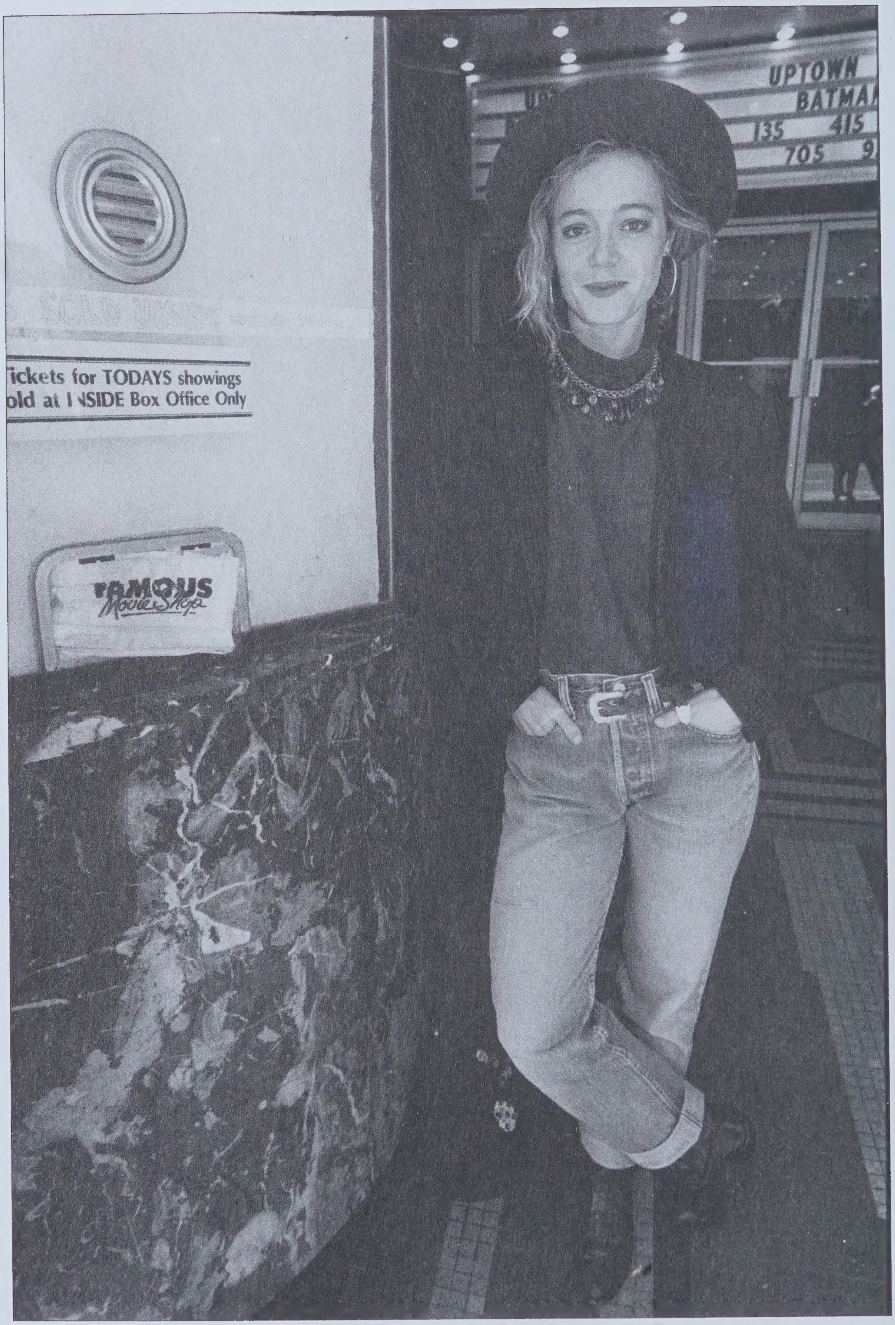
Article on Sewell from page 5 of the first issue of NOW, September 10, 1981



Rebecca Jenkins by Debra Friedman

The First Ten Years at NOW

A Photographer's Perspective

by Debra Friedman

There is something perfect about making a photograph in which everything comes together in a way that was not anticipated. For an art photographer, when that happens, it is a tremendously exciting event and the photographer is forever connected to the image as a representation of the experience of its making. Ideally the photograph will, in turn, speak to others but ultimately it links the creator to that original perfect moment of vision.

Commercial photography is a different sort of engagement and those moments can be rare. The fun and challenge, of course, is to find a way to speak to your own sensibilities, while satisfying those of the gallery of arbiters who sit on your shoulder overseeing your work. Art director, picture editor, client, publisher, audience all factor into the image-making process. Trying to extract the essential elements of a situation in this context can be complicated.

From its inception NOW Magazine was an anomaly. The magazine encouraged photographers to help define the look of the paper. While the quality of newsprint reproduction was never ideal, the size that photographs were reproduced commanded attention and helped insure that the reader would stop and connect with a story. There were layout parameters, but within these photographers were given a rather free rein in the approaches they took towards exploring an assignment. I suspect the early rock bottom fees were bartered in return for more creative license on the part of the photographer. The magazine truly embraced photographers who had very definite ways of seeing the world, not only stylistically but conceptually – a practice relatively rare in the world of editorial and advertising photography.

I was not one of the photographers who worked for NOW when it first began in 1981. At that time I was away at school learning a lot about developing a vision and not a great deal about getting paid to execute it. When I returned to Toronto, NOW was two years old. I had a box of photographs that represented four years of exploring the world as I had encountered it with my camera. That box had earned me a bit of money to make another box of loose prints, and led to a couple of shows, some night teaching, and a few visits to the art departments of magazines. Jobs came slowly and were not always entirely satisfying. When I was hired to shoot the cover of *Modern Secretary Magazine* in a depressing office tower in the suburbs, I thought I might apply to teacher's college after all.

Then Irene called. Irene Grainger was the first photo editor at NOW. I had left a box of pictures with the magazine after climbing the creepy, creaky staircase of the Danforth Avenue second floor walk-up, portfolio in hand, only to be greeted by a weird bearded gnome of a guy who received my portfolio, disappeared with it, and never came back. I suspected it might be gone for good. When Irene called a week or so later, she asked to publish all of the pictures I had submitted, over the course of the next year, and then invited me to shoot for her. She offered to feature my work in the paper's gallery section and although I wouldn't be paid, it would provide me with great exposure. The other assignments would pay nominal amounts. Who could say no?

Irene kept me busy. I found myself in bars shooting bands in their dressing rooms, backstage in theatre make-up rooms, in basements with transvestites, on the street with the fashion editor searching for people with uniquely individual wardrobes, hanging out with a dominatrix, and in the yards and living rooms of a full complement of poets, actors, dancers and writers. I borrowed liberally from my mother's cache of antique furnishings to use as props in some incongruous settings. It was absolutely the most fun I have ever had shooting commercial photography. In fact, it was not all that different from my own approach at that time, of searching out subject matter by combing the classifieds or thumbing through the yellow pages or merely wandering the streets. Irene became both my link to the magazine and my link to investigating a city I grew up in but didn't really know.

Among her myriad other tasks, Irene assigned and received completed assignments. I didn't know it then, but her style of photo direction was unique. It was absolutely 'egoless.' Creatively generous, she was implicitly confident that if she applied only loosely defined boundaries to an assignment, the photographer could go away and create something really special. It was, from her perspective, a calculated risk. During her tenure at NOW Irene created a community of photographers whom she embraced as professionals and respected as artists. That she expected the photographers to approach an editorial assignment with a personal sensibility was what attracted me to work for her. It was a perfect fit – what I did, was what they wanted! I produced some of the best editorial work that I have ever done during the time that I spent working with Irene.

I think of myself at that time as a photographer of the almost-famous rather than of the fully-formed celebrity. Many of the people I photographed were then relatively unknown. Sarah Harmer, Louise Pitre, Brent Carver, Sean Cullen, would all go on to some fame and stature, but when I shot them they were still on the brink - and as such were willing to collaborate, giving both their time and ideas. The fully-fledged famous were not much fun to shoot. Ten minutes in a hotel with someone after back-to-back interviews and photographs made it a challenge to get anything more than a stiff exhausted face. The best of those photographs captured the deadening monotony in the expression of each subject, and the bland sameness of each hotel room. Charlton Heston appeared to be made of stone. Loretta Swit, 'Hot Lips' Hoolihan of *MASH* fame, did appear effectively crude as she sprawled with her Great Dane on the carpet, but the closest I came to a sense of real intimacy in such a stale situation, was a shot of Quentin Crisp in a dandy's shirt gripping the door frame to his hotel bedroom with a view of his unmade bed behind. His gaze was tentative and lovely.

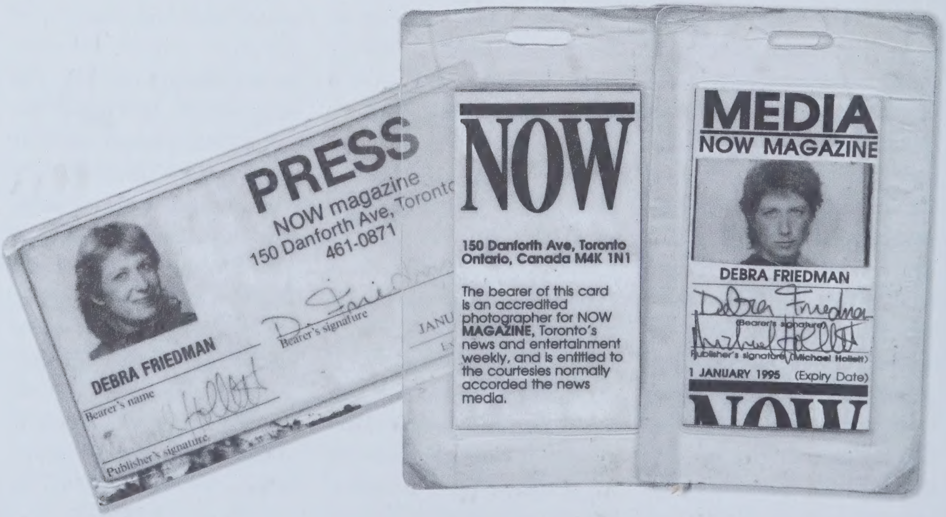
There was a brief period when a number of the people I photographed wanted to disrobe completely during the course of the shoot, or chose to handle themselves in especially intimate and surprising ways. A young new actor I shot in 1984 was a favourite. He was a handsome man with long blonde hair and angular features and I had taken many wonderful shots of him. The one Irene chose for the magazine was one in which he made intensely direct eye contact with the camera so that you might easily miss the fact that he had both his hands gripping his penis under his pants. I loved that shot, and I especially loved that that was the one Irene chose to use. When the beautiful actor Jean Yoon posed with her bare backside to the camera, (her idea) in a richly red theatrical set, Irene suggested I might be carving a niche for myself if my subjects continued in this vein. She found it amusing and provocative. I believe Irene made choices that pleased her, that moved her, that made her laugh. She invested herself in her choices and assumed the reader would get it. I don't think she ever underestimated the audience.

For the black and white shots that were to be used on the inside pages I would provide only three or four enlargements; Irene rarely saw the contact prints or even asked to see them. Time was always a factor and she trusted my selection. However, for the magazine covers, which were mostly colour, Irene looked at many more shots. I would go over them with her, and later with Troy Beyer the Art Director, and mark the ones I favoured. We would talk about it and settle on the shots we all liked. It was important to me that they valued my input.

They say that in freelance work you are only as good as your last job. This was not the case with Irene. Although the photographers were not on the payroll at NOW but worked as subcontractors, Irene was unflaggingly loyal and fair. She tried to distribute coveted cover shoots evenly, and wisely assigned to people those jobs that fed their interests and complemented their strengths. She also understood the solitary nature of the work and assumed that part of her job was to know the photographers on a personal level. She orchestrated a few group dinners, and helped us to find chances to connect with one another. Although she and I didn't socialize much, she knew about my kids and about certain hardships in my life, and she helped me celebrate my successes. Each week I looked forward to bringing in my pictures, and spending some time while the paper got pasted up, in what must have been a bedroom when the place was still an apartment. Eventually one or another of the photographers might amble in and a welcome social moment would ensue. As a 'boss', and as a friend, Irene was smart, visually astute, and wickedly funny.

On a personal level, over the years, my life with NOW has sometimes felt surreal and even schizophrenic. These dual worlds of mine are compartmentalized and rarely collide but at its most extreme, I have found myself in a single afternoon photographing the outrageous Joel Gibb of the band Hidden Cameras in a bathroom urinating on his friend and band mate at 2:00 pm, and then rushing off to meet my carpool at 3:45.

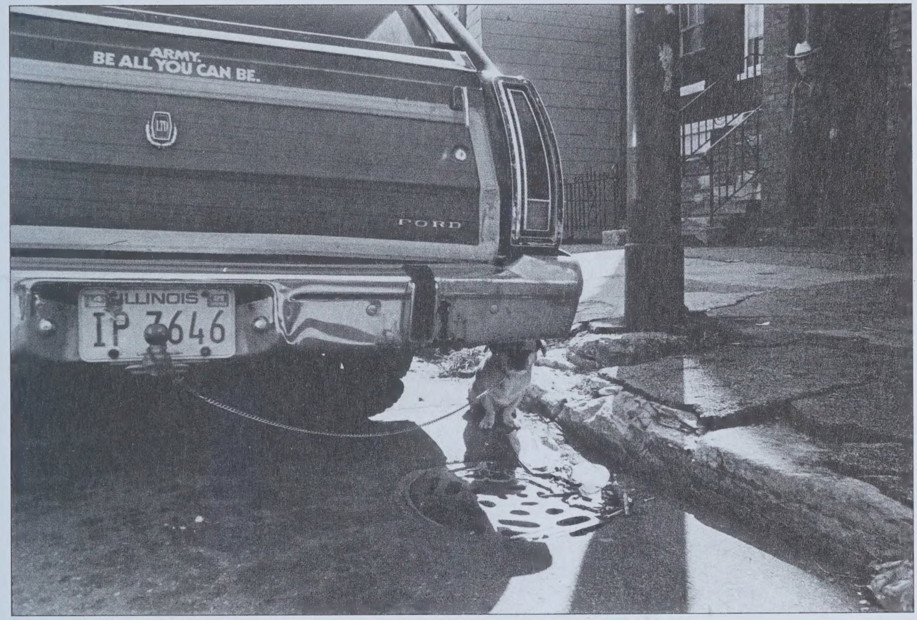
I have worked with a great many designers, art directors, and picture editors since I first encountered Irene, as have most of the core 'stable' of NOW photographers, some of whom were there at the start including Susan King, Paul Till, David Laurence, David Lee, John Scully, Steve Payne, Kathryn Gaitens, Ben Mark Holzberg, Laurence Acland, Ann Levenston, Karen Levy, and Chris Nichols. A number of us still work for the magazine from time to time – because the profile is still good, because of Karen Chapelle who assisted Irene for years and shares her temperament and her eye, because the assignments are still fun, because it's work. There have been some tensions in the past few years as the paper struggled with contracts and unions and finances, a new building, and a changing of the guard in the art department. The relationship between photographer and photo editor/art director can be a delicate one to negotiate but I was sadder than I cared to admit the day Irene moved on from NOW to pursue new adventures. I knew I was saying goodbye to an entire chapter in my own life. It is unclear to me whether Irene's approach as a photo editor was crafted more by instinct or by design, but I do know that for NOW and for the photographers she worked with, Irene made it an incredibly productive experience possibly even a perfect one.



PRESS
NOW magazine
150 Danforth Ave, Toront
461-0871
Bearer's signature
JANU
DEBRA FRIEDMAN
Bearer's name
Publisher's signature

NOW
150 Danforth Ave, Toronto
Ontario, Canada M4K 1N1
The bearer of this card is an accredited photographer for NOW **MAGAZINE**, Toronto's news and entertainment weekly, and is entitled to the courtesies normally accorded the news media.

MEDIA
NOW MAGAZINE
DEBRA FRIEDMAN
Debra Friedman
(Bearer's signature)
Publisher's signature (Michael Hollett)
1 JANUARY 1995 (Expiry Date)
NOW



Dog underneath a station wagon by Debra Friedman

Jackie Burroughs by David Hlynsky

Rick Moranis and Dave Thomas by Patrick Harbron

List of Works Exhibited

Represented in the NOW collection are images by Laurence Acland, Daniel Anast, Helen Armstrong, Dawna Arscott, Bobbe Besold, Byron Bignell, Doug Brown, Randy Brown, Manfried Buchheit, Brigitte Cavanaugh, Douglas Clark, Bruce Cockburn, David Cooper, Moyra Davey, Michael Dempsey, Bob Dion, Eva Everything, Ken Faught, Hazel Field, Hank Forrest, Jeff Freedman, Dave Friedman, Debra Friedman, Robert Friedman, Gail Geltner, Simon Glass, Irene Grainger, David Grosskind, Patrick Harbron, Rosemary Heather, David Hlynsky, Thaddeus Holowina, Michael Hollett, Ben Mark Holzberg, Joanne Hovey, Vid Ingelevics, Barbara Isherwood, Vivian Kellner, Algis Kemezys, Brian Kiely, Susie King, Ellie Kirzner, Frank Kooney, George Kraychyk, Kwoi, Greg Lockhart, Lee Lamothe, Graham Law, David Lawrence, David Lee, Anne Levenston, Karen Levy, John Loper, David Maltby, Rick McGinnis, Robert McIntyre, Patti Meade, Syd Mostow, Chris Nicholls, Peter Noble, Andrew Oxenham, Dan Paul, Steve Payne, Kenneth Pickett, Andre Pierre, Kint Quan, Rafi, Robert Ragsdale, Kathy Richan, Frank Rooney, Colleen Ryder, Dimo Safari, Tom Sandler, Mark Sapinski, Nigel Scott, John Scully, Carole Segal, Barry Shainbaum, Fred Sharp, Liam Sharp, Paul Till, Michael Torosian, Larry Towell, Steven Vassallo, David Vatcher, Cylla Von Teideman, Mark Wares, Trish Weir, Carolyn White, Ray White and George Whiteside.

From these, the following original photographs have been chosen for the exhibition. The images have been grouped into three main themes: the arts (including fine art, fashion, film and broadcasting, literature, music, and theatre), politics and protest, and photo culture.

Nash the Slash by Andre Pierre/Cut-Throat Productions

Sale of oil paintings by Susie King

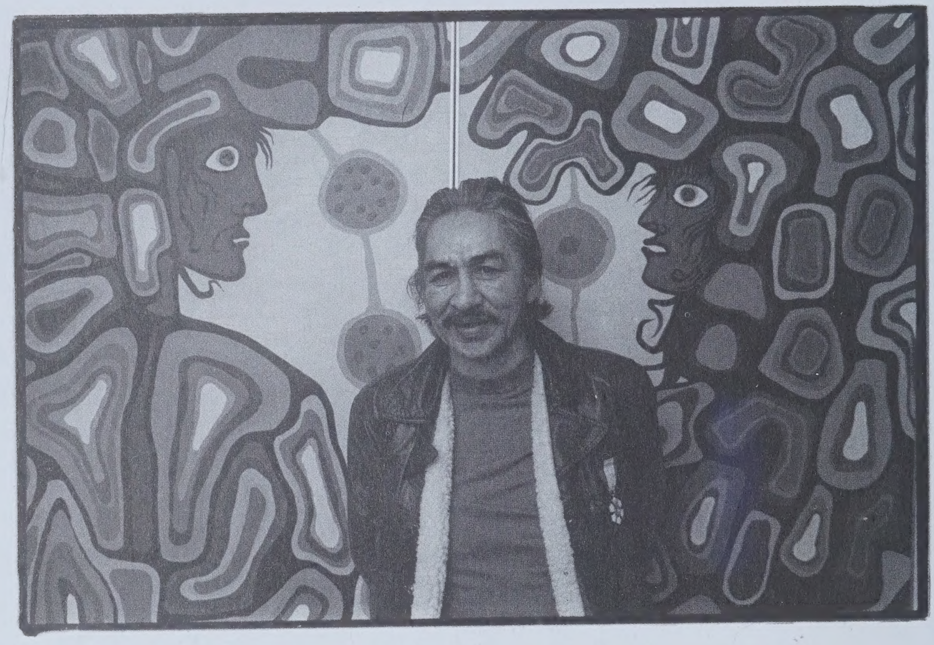
The Arts

Fine Art

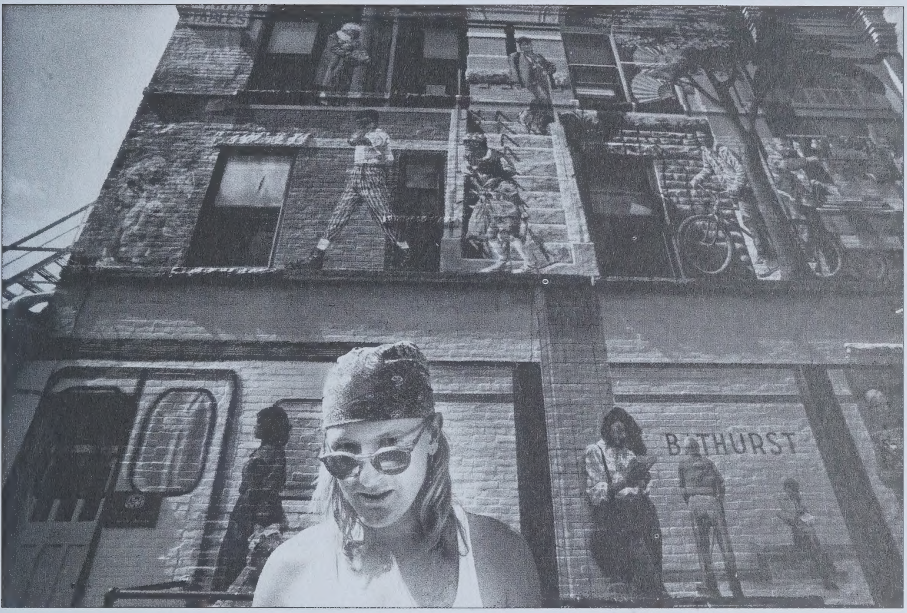
Tattoo artist and arm
29 April 1982
photographer uncredited
(Vol. 1, #33)

Norval Morriseau
23 February 1984
by Paul Till
(Vol. 3, #24)

Sculpture entitled "Footloose" by Ed Gatner,
on display at Harbourfront
15 November 1984
by Tom Sandler
(Vol. 4, #11)



Norval Morriseau by Paul Till



Bill Wrigley by Laurence Acland

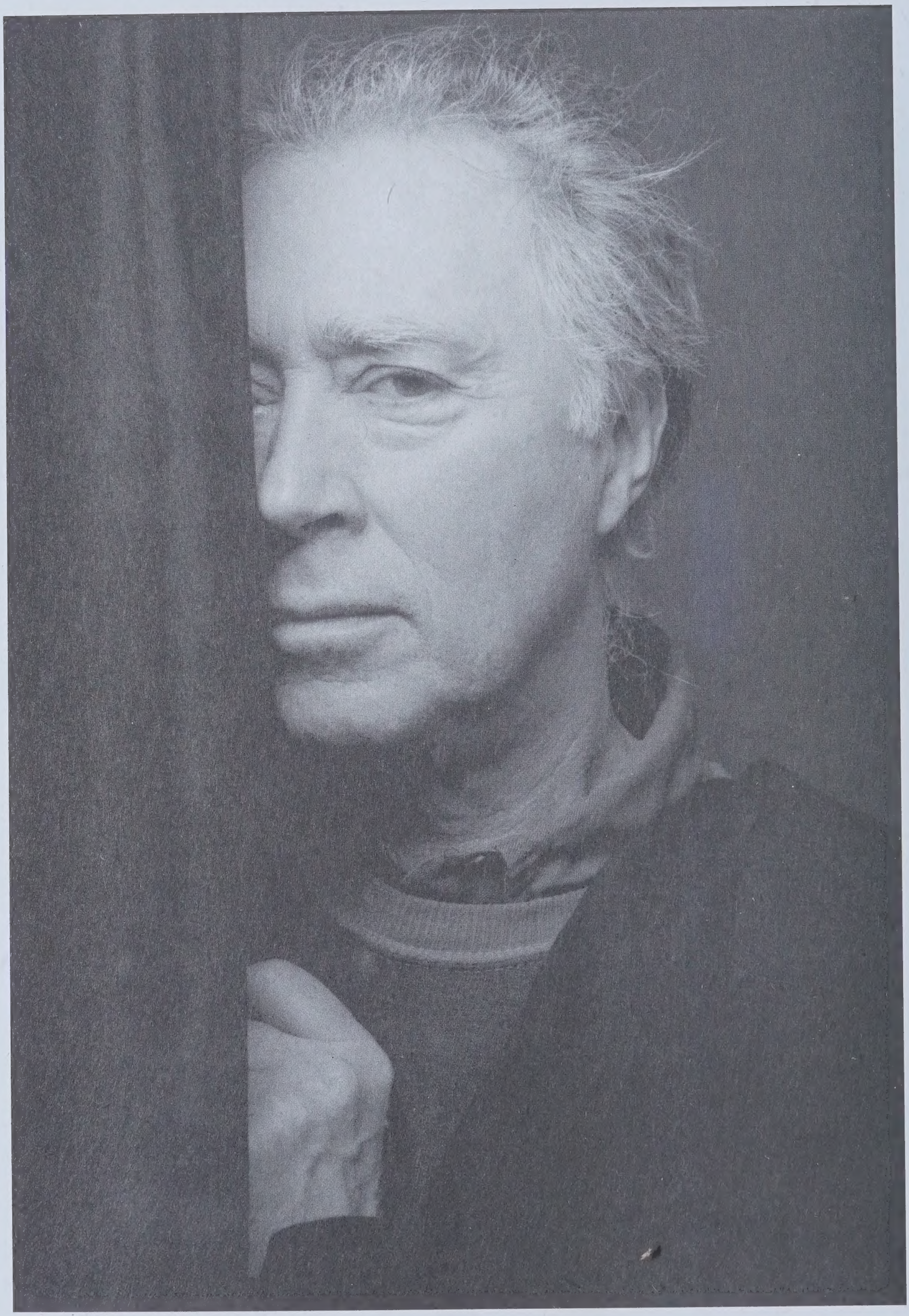
Sale of oil paintings
24 January 1985
by Susie King
(Vol. 4, #20)

Manfred Buchheit – self-portrait
7 November 1985
by Manfred Buchheit
(Vol. 5, #10)

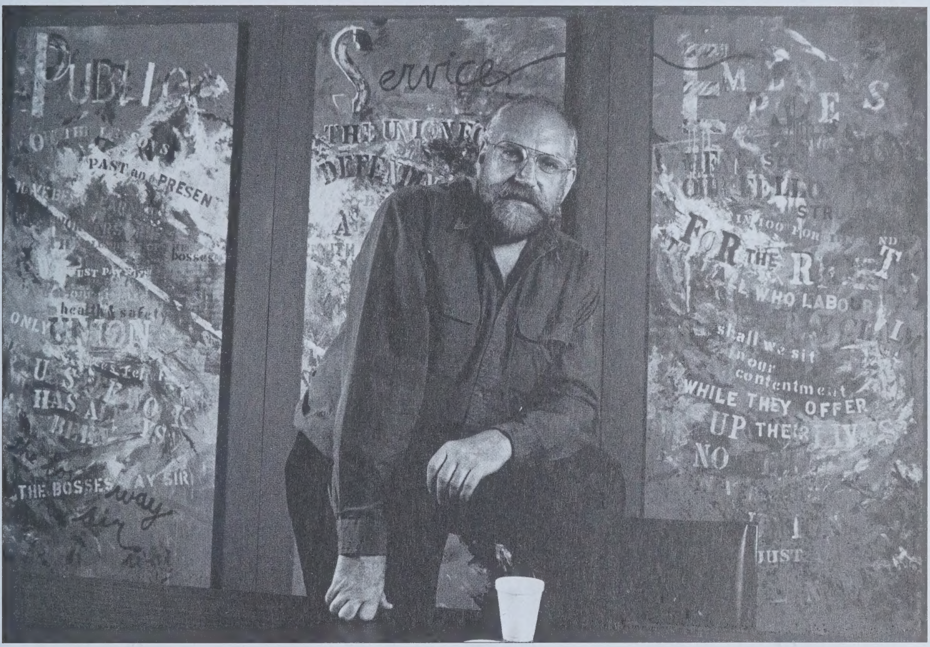
Will Gorlitz
11 September 1986
by Paul Till
(Vol. 6, #2)

Woman dancing in subway,
for "Danceworks"
11 March 1987
by Cylla von Tiedemann
(Vol. 6, #27)

Video installation entitled
"The Lunatic of One Idea"
by Rosemary Heather and
Tom Taylor, Square One
17 September 1987
by Rosemarie Heather
(Vol. 7, #2)



Michael Snow by Michael Torosian



Robert Kell by Anne Levenston

Brian Boigon, conceptual artist
8 October 1987
by Debra Friedman
(Vol. 7, #5)

Sheila Ayearst
14 January 1988
by Chris Nicholls
(Vol. 7, #18)

Bill Wrigley, muralist in front of
Bathurst/Lennox mural
16 June 1988
by Laurence Acland
(Vol. 7, #40)

Michael Snow from "Toronto Suites"
10 May 1989
by Michael Torosian
(Vol. 8, #35)

Susan Beer-Low and ceramic sculpture
8 June 1989
by Laurence Acland
(Vol. 8, #39)

Robert Kell
31 August 1989
by Anne Levenston
(Vol. 8, #50)

Model Kimberley by Karen Levy

Fashion

Model with rat on shoulder
8 September 1983
by George Whiteside
(Vol. 3, #1)

Ultramoda Show, designs by Betty Yi
6 February 1986
by Chris Nicholls
(Vol. 5, #22)

Kirsten Hartwig
modeling outfit from Sublime
4 September 1986
by Karen Levy
(Vol. 6, #1)

Francesca D'Addario
modeling leather dress
6 November 1986
by Karen Levy
(Vol. 6, #10)

Kirsten Owen, modeling clothes
from Honest Ed's
18 December 1986
by Karen Levy
(Vol. 6, #17)

Model wearing wide brim hat
26 February 1987
by Kint Quon
(Vol. 6, #26)

Melanie Weston, "Street Seen"
5 November 1987
by Chris Nicholls
(Vol. 7, #9)

Model Kimberley in party dress
3 December 1987
by Karen Levy
(Vol. 7, #13)

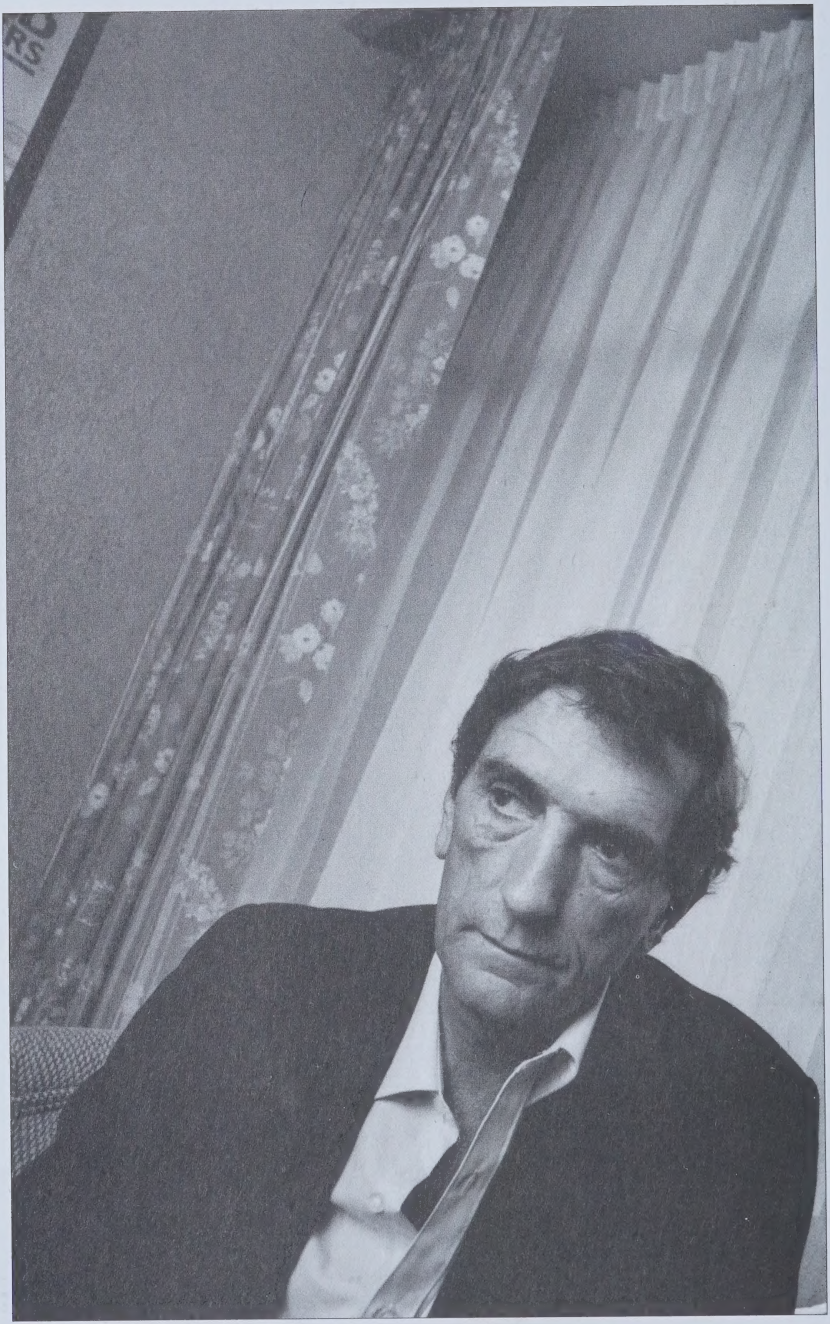
Model Jane in outfit by Bent Boys
3 March 1988
by Chris Nicholls
(Vol. 7, #25)

Antonio Mazzi, Harbourfront Fashion
5 May 1988
by Anne Levenston
(Vol. 7, #3)

Lloyd McKenzie with dog Rodney
2 June 1988
by Anne Levenston
(Vol. 7, #38)

Rubina and Aniga Qureshi wearing saris
2 June 1988
by Anne Levenston
(Vol. 7, #38)

Olivia Chow
24 August 1989
by Anne Levenston
(Vol. 8, #49



Harry Dean Stanton by Chris Nicholls

Film and Broadcasting

Rick Moranis and Dave Thomas
(as Bob and Doug MacKenzie)
26 November 1981
by Patrick Harbron
(Vol. 1, #12)

Jim Carrey - promotional multiple pose
24 December 1981
photographer uncredited
(Vol. 1, #16)

Knowlton Nash
28 January 1982
photographer uncredited
(Vol. 1, #20)

Saul Rubinek
11 March 1982
by Doug Brown
(Vol. 1, #26)

Catherine O'Hara of SCTV
reading NOW Magazine
11 March 1982
by Ben Mark Holzberg
(Vol. 1, #26)

Moses Znaimer– contact sheet
23 September 1982
by Paul Till
(Vol. 2, #3)

Clint Eastwood and Geneviève Bujold
at Festival of Festivals
23 August 1984
by Hazel Field
(Vol. 3, #49)

Chris Spotted Eagle
4 October 1984
by Robert Friedman
(Vol. 4, #5)

Harry Dean Stanton
2 July 1985
by Chris Nicholls
(Vol. 4, #22)

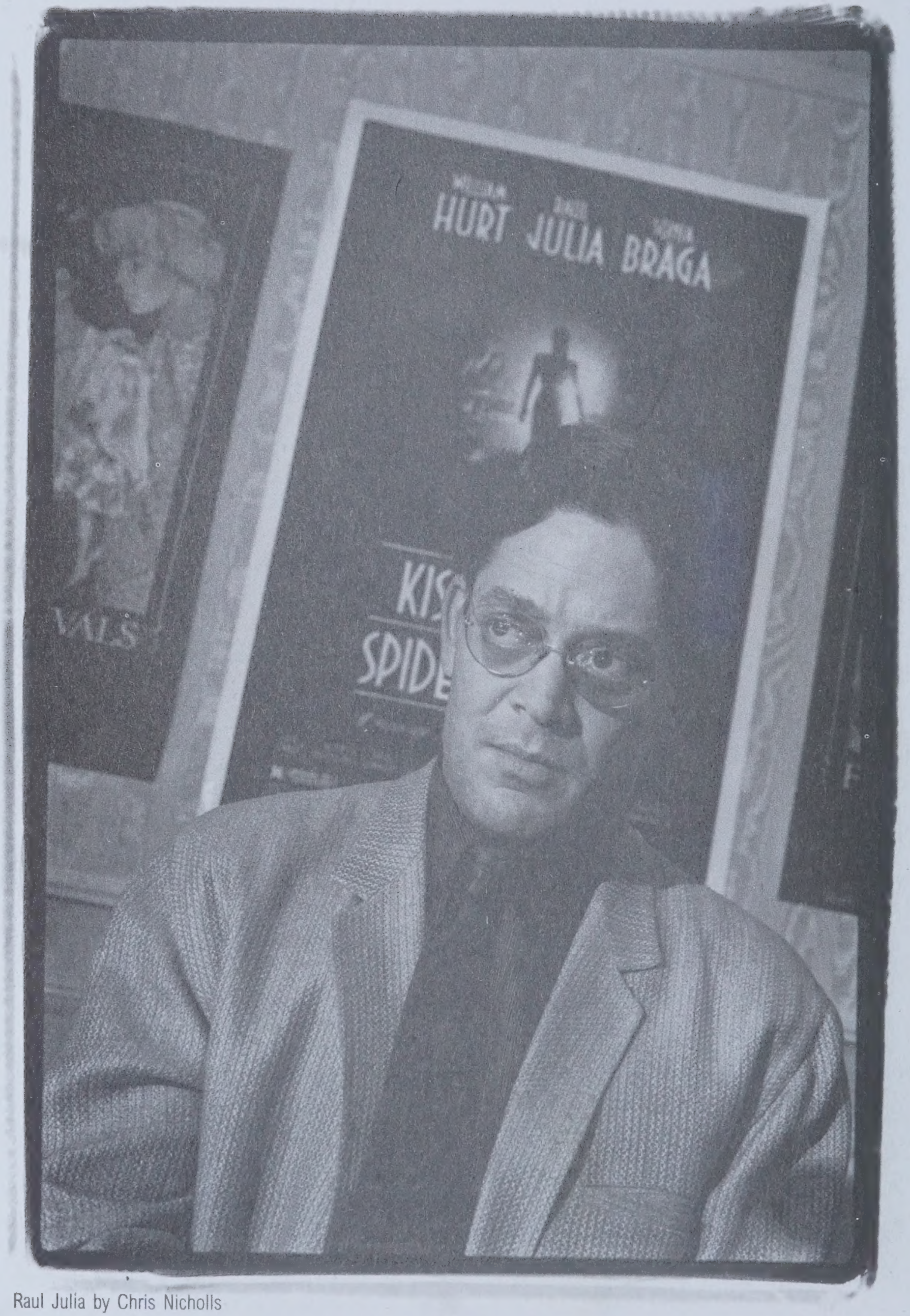
Kids in the Hall promotional image
22 August 1985
photographer uncredited
(Vol. 4, #49)

Raul Julia promoting
"Kiss of the Spider Woman"
12 September 1985
by Chris Nicholls
(Vol. 5, #2)

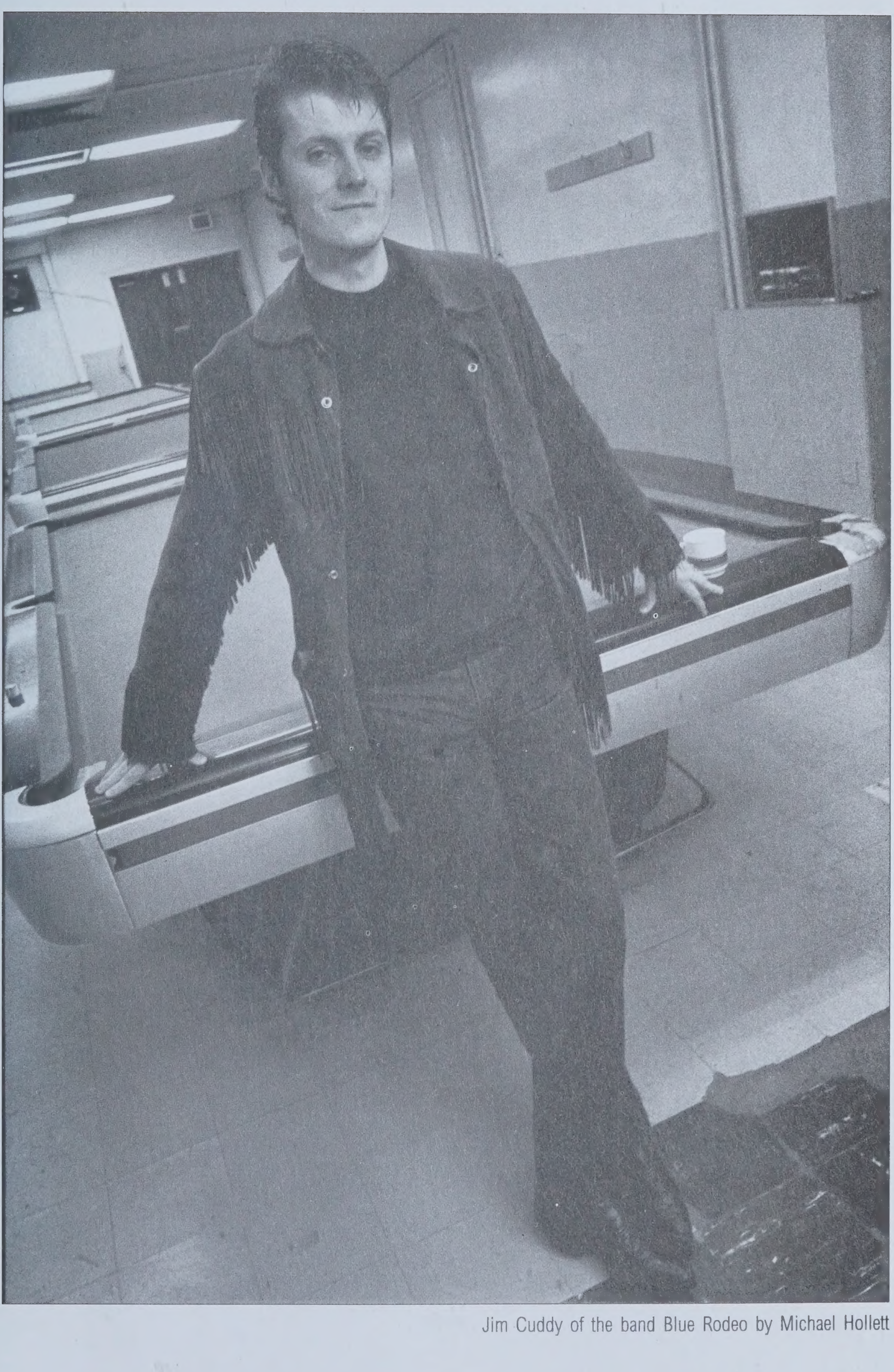
Atom Egoyan
19 November 1987
by Carole Segal
(Vol. 7, #11)

Spike Lee
promoting "School Daze"9 June 1988
by Susie King
(Vol. 7, #39)

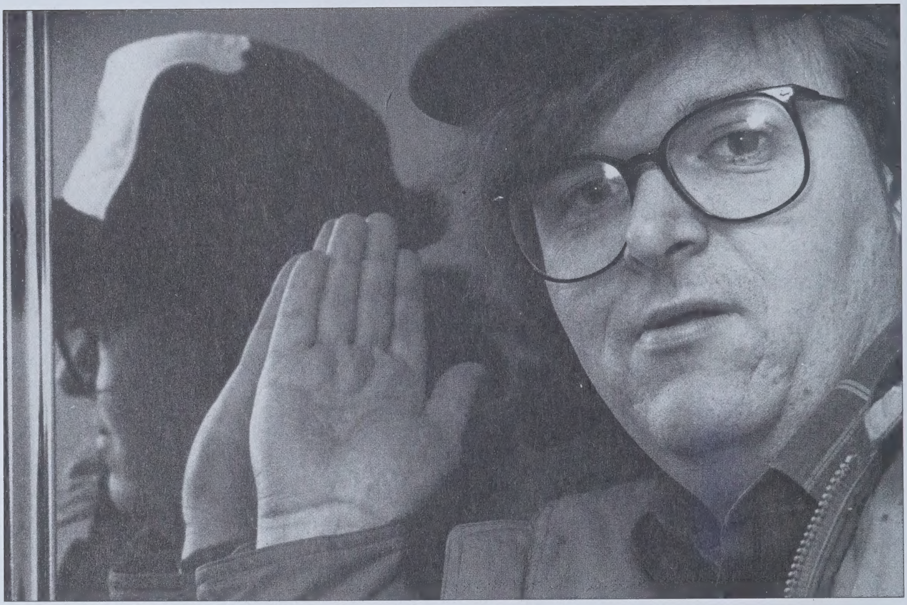
Tom Cruise promoting "Rain Man"
9 June 1988
by Ben Mark Holzberg
(Vol. 7, #39)



Raul Julia by Chris Nicholls



Jim Cuddy of the band Blue Rodeo by Michael Hollett



Michael Moore by David Laurence

Dan Aykroyd
11 August 1988
photographer uncredited
(Vol. 8, #14)

Holly Dale and Janis Cole
15 September 1988
by Susie King
(Vol. 8, #2)

Rebecca Jenkins
5 October 1989
by Debra Friedman
(Vol. 9, #5)

Peter Mettler,
director of "The Top of His Head"
23 November 1989
by Anne Levenston
(Vol. 9, #12)

Michael Moore
promoting "Roger and Me"
14 December 1989
by David Laurence
(Vol. 9, #15)

Atom Egoyan by Carole Segal

Ann-Marie MacDonald by Paul Till

Literature

Jack McClelland
30 May 1985
photographer uncredited
(Vol. 4, #38)

Larry Wallrich of About Books
18 September 1986
by Graham Law
(Vol. 6, #8)

Margaret Atwood
30 October 1986
by Karen Levy
(Vol. 6, #9)

The Old Paper Show and Sale
30 October 1986
photographer uncredited
(Vol. 6, #9)

Margaret Lawrence
22 January 1987
by Anne Levenston
(Vol. 6, #21)

Katherine Govier
9 August 1988
by Paul Till
(Vol. 8, #1)

Penelope Lively and Salmon Rushdie
20 October 1988
by Susie King
(Vol. 8, #7)

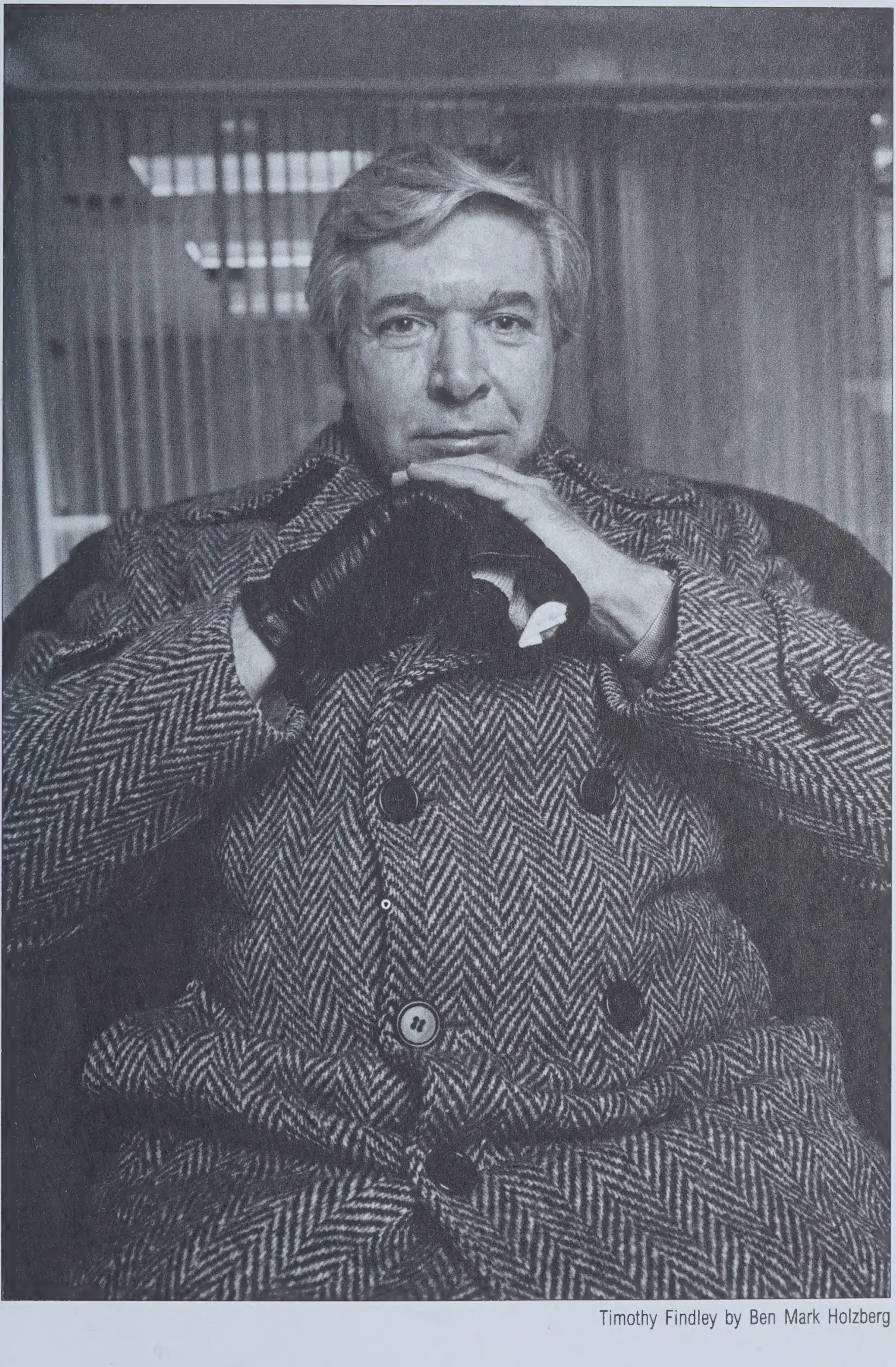
Morley Callaghan
20 October 1988
photographer uncredited
(Vol. 8, #7)

Timothy Findley
3 November 1988
by Ben Mark Holzberg
(Vol. 8, #9)

Neil Bissoondath
7 September 1989
by Laurence Acland
(Vol. 9, #11)

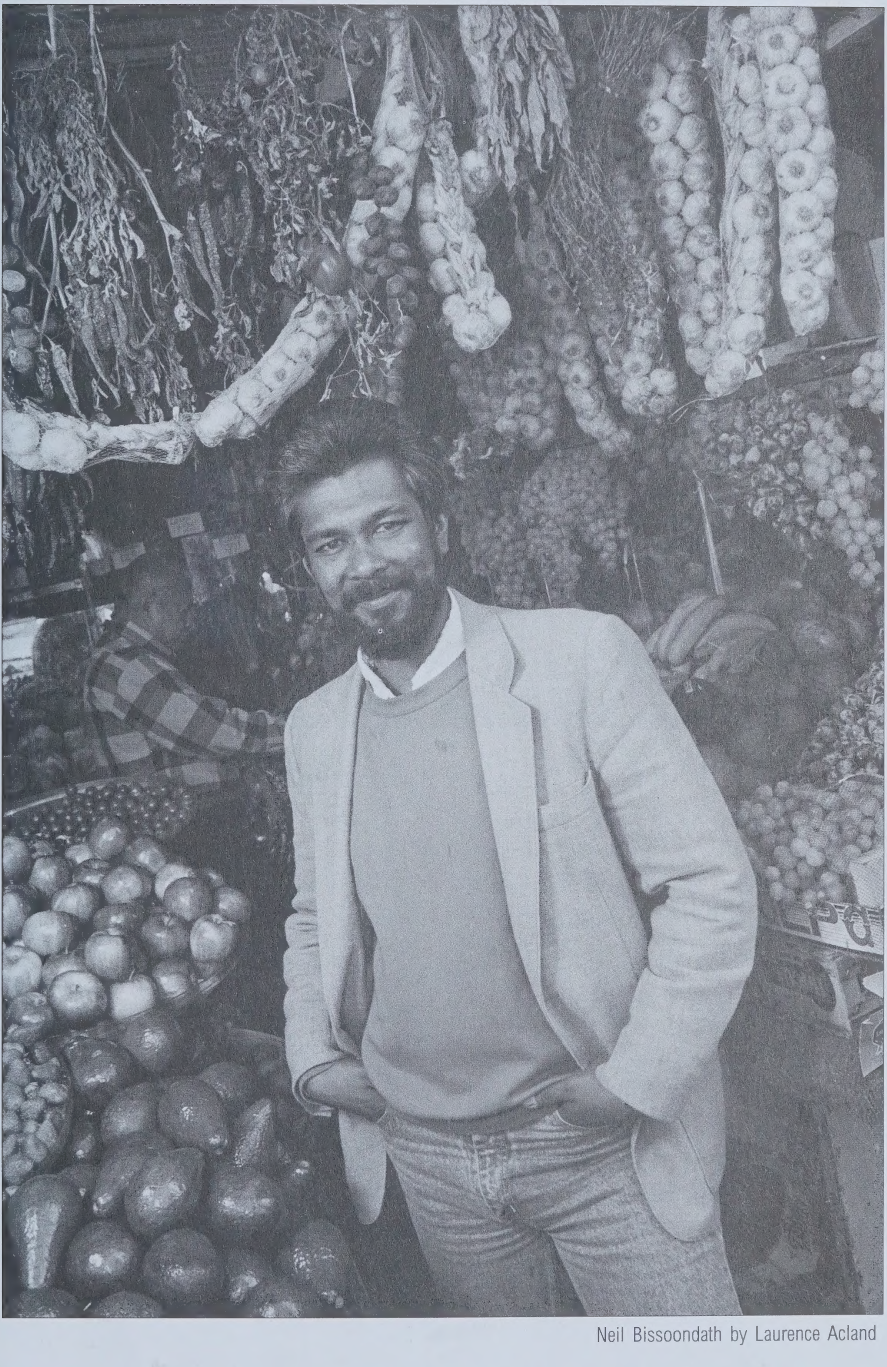
Ann-Marie MacDonald
16 November 1989
by Paul Till
(Vol. 9, #11)

Margaret Lawrence by Anne Levenston

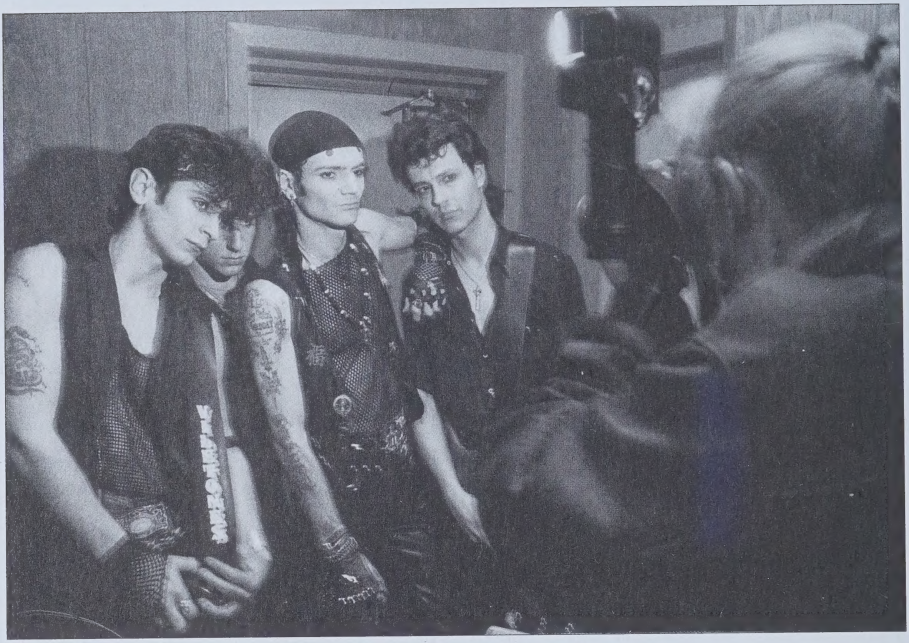


Timothy Findley by Ben Mark Holzberg

Margaret Atwood by Karen Levy



Neil Bissoondath by Laurence Acland


The Viletones by Ben Mark Holzberg

Music

Martha Johnson and Mark Gane
of the band Martha and the Muffins
15 April 1982
by George Kraychuk
(Vol. 1, #31)

The Spoons
28 October 1982
by Doug Brown
(Vol. 2, #8)

Carole Pope and Kevin Staples
of the band Rough Trade
2 December 1982
by George Kraychuk
(Vol. 2, # 14)

The Viletones
23 February 1984
by Ben Mark Holzberg
(Vol. 3, #24)

Nash the Slash
promoting album "I'm An American Band"
19 July 1984
by Andre Pierre/Cut-Throat Productions
(Vol. 3, #45)

Herbie Hancock
13 September 1984
by Chris Nicholls
(Vol. 4, #2)

Lou Reed
4 October 1984
by Chris Nicholls
(Vol. 4, #5)

John Christian
of the band Deadbeats,
Beverly Tavern
20 December 1984
by Kenneth Pickett
(Vol. 4, #16)

Joni Mitchell
5 December 1985
by Paul Till
(Vol. 5, #14)

Ian Astbury and Billy Duffy
of the band The Cult
13 March 1986
by Ben Mark Holzberg
(Vol. 5, #27)

Neil Young
9 October 1986
by Laurence Acland
(Vol. 6, #6)

Charlie Watts
of the band The Rolling Stones
11 December 1986
by Laurence Acland
(Vol. 6, #19)

Audience at Bop Cats concert by Anne Levenston

The Pursuit of Happiness
15 January 1987
by Laurence Acland
(Vol. 6, #19)

Bruce Cockburn
11 March 1987
by Laurence Acland
(Vol. 6, #27)

John Lydon (Johnny Rotten)
of the band Public Image –
with overpainting
19 November 1987
by Peter Noble
(Vol. 7. #11)

Jim Walters
of the band Das Damen
12 November 1987
by Paul Till
(Vol. 7, #10)

Bo Diddley and Ron Wood
12 November 1987
by Laurence Acland
(Vol. 7, #10)

Loreena McKennitt
3 December 1987
by Anne Levenston
(Vol. 7, #13)

Audience at Bop Cats concert,
Dance Pavilion
18 February 1988
by Anne Levenston
(Vol. 7, #23)

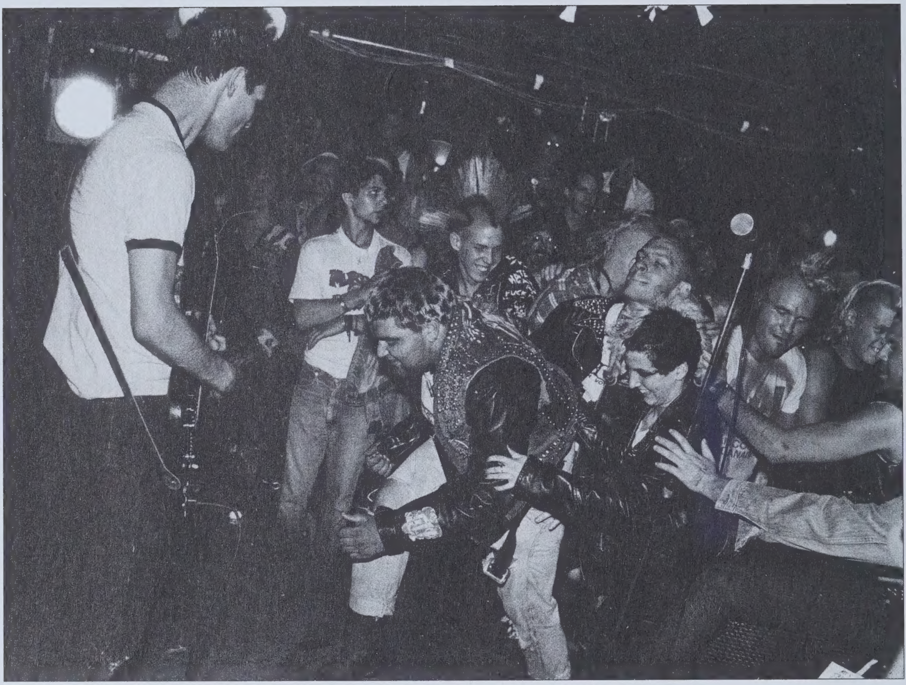
Doro Pesch
of the band Warlock, Silver Dollar
3 March 1988
by Anne Levenston
(Vol. 7. #25)

Murray McLauchlan – double exposure
17 March 1988
by Carole Segal
(Vol. 7, #27)

Kenny Bell and crowd, Grossman's Tavern
24 March 1988
by Anne Levenston
(Vol. 7. #28)

Jane Siberry, performance
at Guelph University
24 March 1988
by Anne Levenston
(Vol. 7, #28)

Sinead O'Connor, performance
at The Diamond
14 April 1988
by Anne Levenston
(Vol. 7, #31)



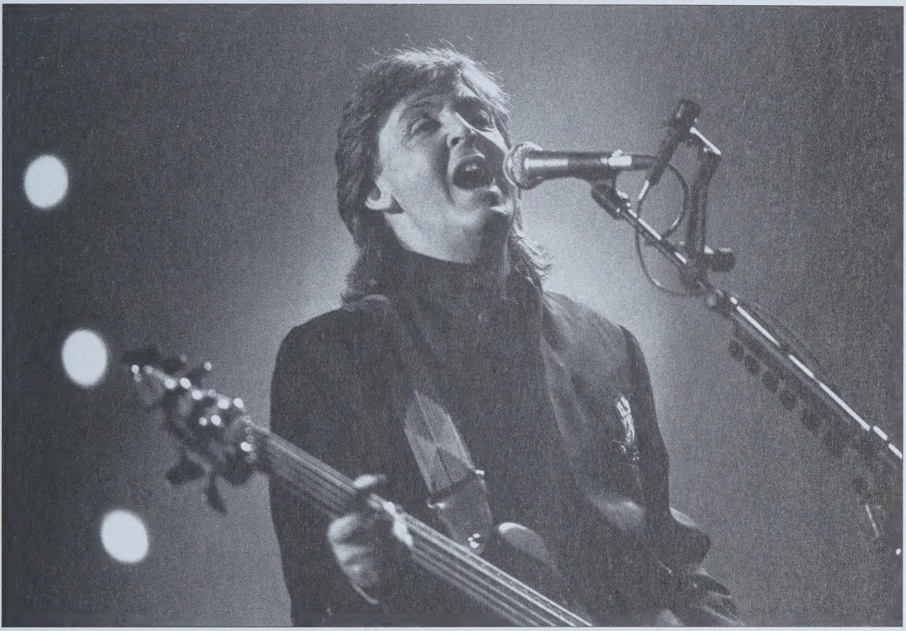
Audience at Mr. T. Experience by Anne Levenston

Audience at Mr. T. Experience,
Silver Dollar Downstairs
7 July 1988
by Anne Levenston
(Vol. 7, #43)

Tracy Chapman and Bruce Springsteen
Amnesty International Tour
22 September 1988
by Paul Till
(Vol. 8, #3)

Lava Hay
3 November 1988
photographer uncredited
(Vol. 8, #9)

Jeff Healy
22 December 1988
by Dimo Safari
(Vol. 8, #16)



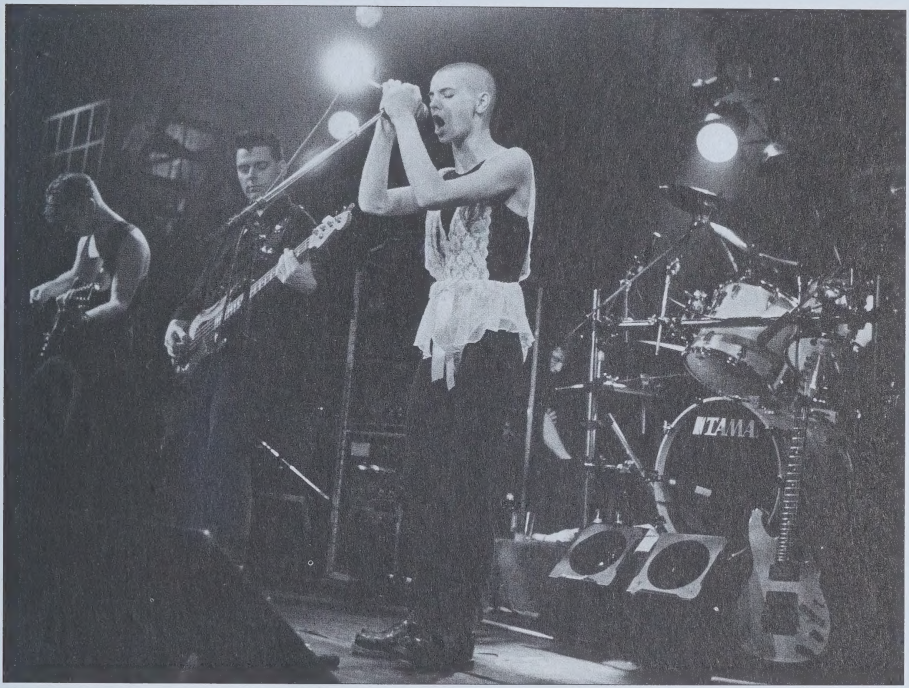
Paul McCartney by Laurence Acland

Jim Cuddy
of the band Blue Rodeo
13 July 1989
by Michael Hollett
(Vol. 8. #44)

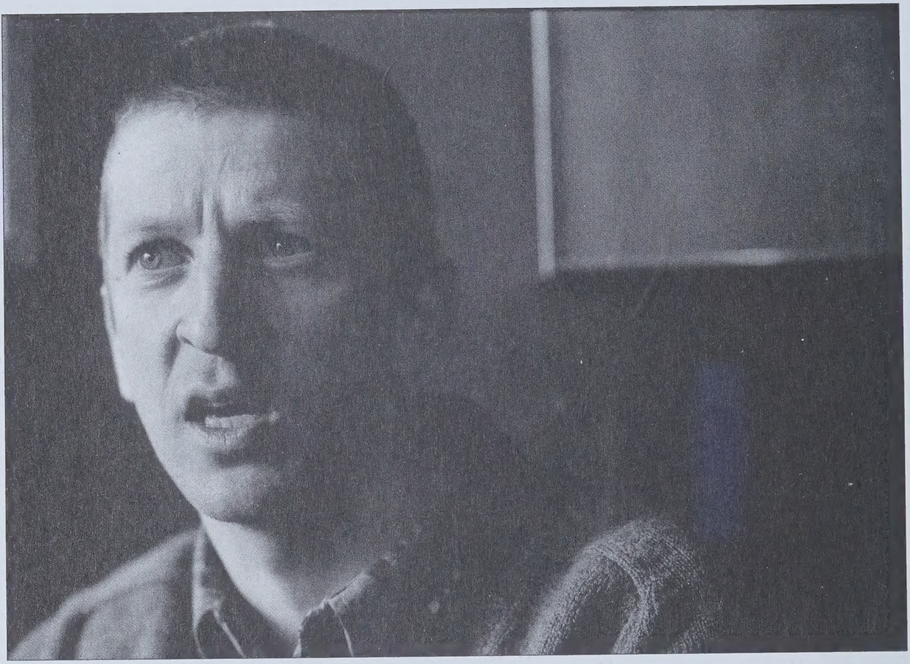
Steve Tyler
of the band Aerosmith
7 October 1989
by Laurence Acland
(Vol. 9, #1)

Paul McCartney
14 December 1989
by Laurence Acland
(Vol. 9, #15)

Bo Diddley and Ron Wood by Laurence Acland



Sinead O'Connor by Anne Levenston



R.H. Thompson by Chris Nicholls

Theatre

Cast rehearsal for “Shouting For Joy”
15 October 1981
photographer uncredited
(Vol. 1, #6)

Mary Ann McDonald, Salome Bey and James B. Douglas in “Threepenny Opera”
15 October 1981
by Robert Ragsdale
(Vol. 1, #6)

Michael Hogan and Rosemary Dunsmore in “Blind Dancers”
29 October 1981
by Andrew Oxenham
(Vol. 1, #8)

Jackie Burroughs
14 April 1983
by David Hlynsky
(Vol. 2, #3)

Paul Gross
24 November 1983
by Carolyn White
(Vol. 3, #12)

Patrick Watson in one-man production “The Book of Job”
1 December 1983
by Paul Till
(Vol. 3, #13)

R.H. Thompson
22 December 1983
by Chris Nicholls
(Vol. 3, #16)

David Henry Hwang (playwright) and David Gonzales (actor)
20 September 1984
by Susie King
(Vol. 4, #3)

Don Francks
6 March 1986
by Paul Till
(Vol. 5, #26)

James Kidnie and Barbara Nicholson in “Days and Nights Within”
11 September 1986
by Debra Friedman
(Vol. 6, #2)

Giuseppe Raffa by Laurence Acland

Applying makeup, Cirque Du Soleil
18 September 1986
by Chris Nicholls
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Sphinx being towed into Toronto Harbour
to promote director Giuseppe Raffa's "Aida"
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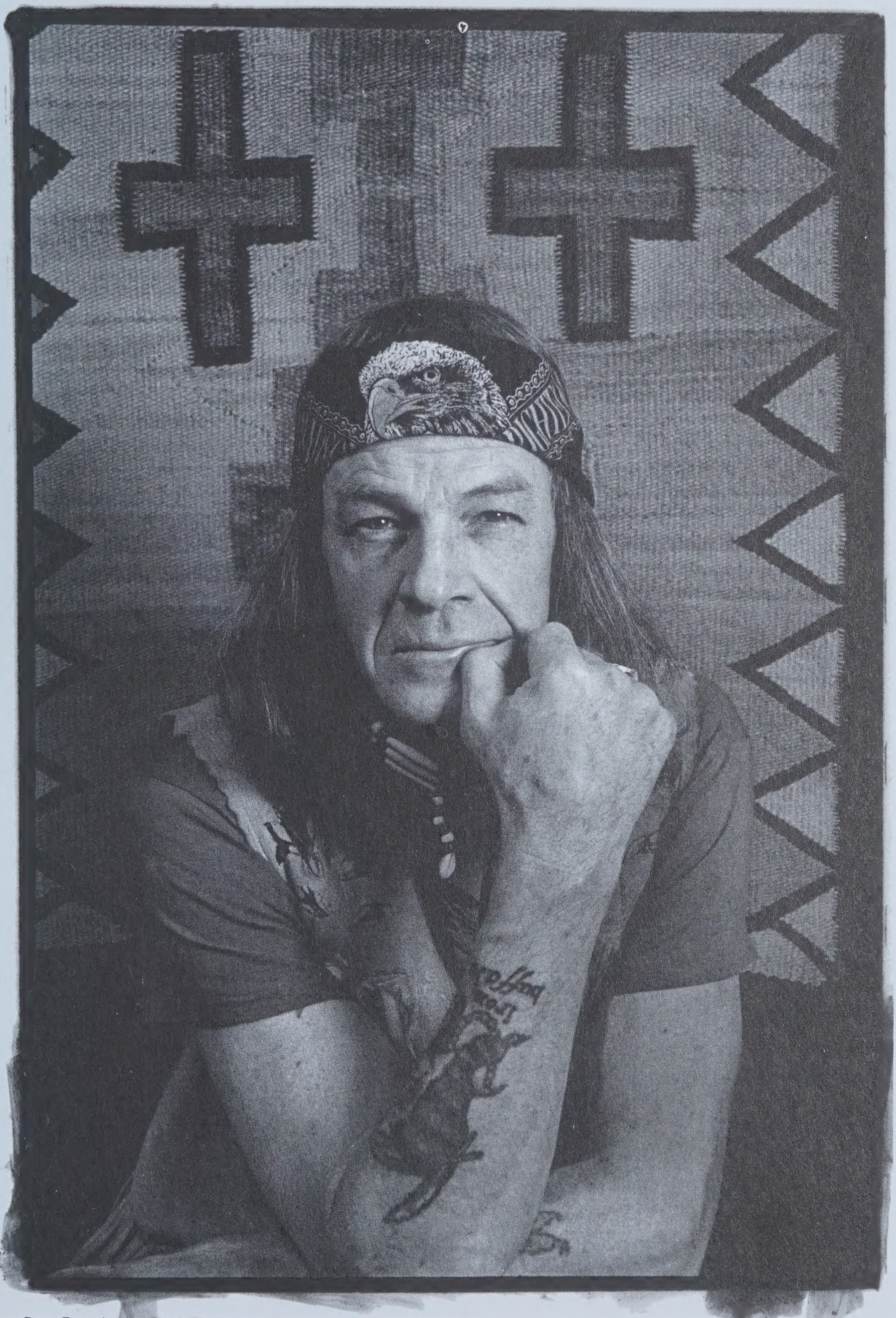

Don Francks by Paul Till

Bob Rae by Laurence Acland

Politics and Protest

Politics

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Media scrum with Jean Chretien
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David Peterson
tweaks nose of "Ronald Reagan"
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Jack Layton
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Bob Rae showing support for C.U.P.E. protest
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Joe Clark and Brian Mulroney
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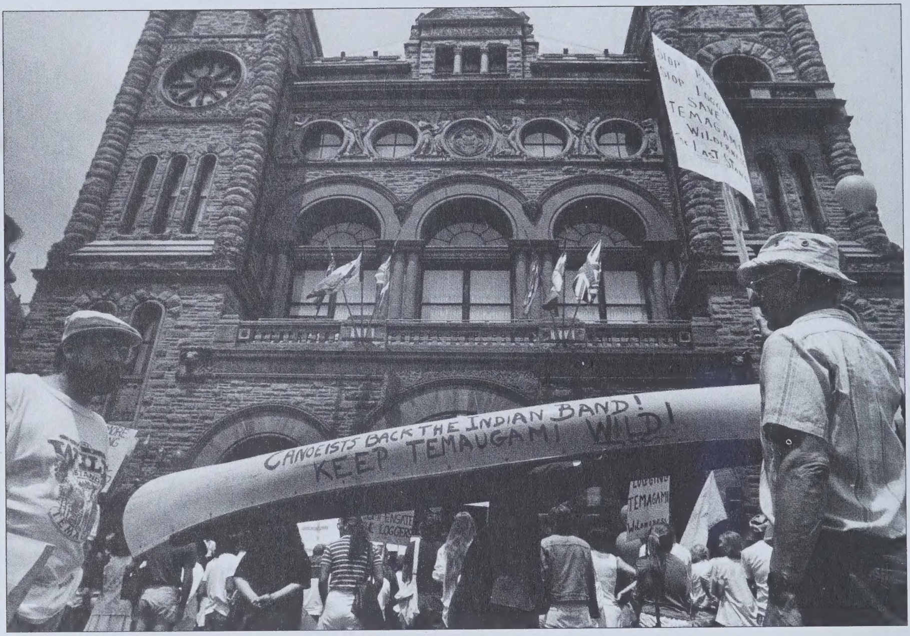

Temagami anti-logging demonstrators at Queen's Park by Anne Levenston

Protest

Dr. Henry Morgantaler and protesters
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Injured workers demonstrate at Queen's Park
22 March 1984
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Mary Joyce Stone and son organizing
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Preparing for an Anti-Arts cutback protest
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Demonstration against
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Mary Joyce Stone and son by Chris Nicholls

Member of Keele/Dundas Residential
Association protests proposed southern
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Royal Ontario Museum staff on picket line
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Rally against the use of
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Francesco Savaglio and kitchen staff
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Anti-media graffiti
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Greenpeace demonstration
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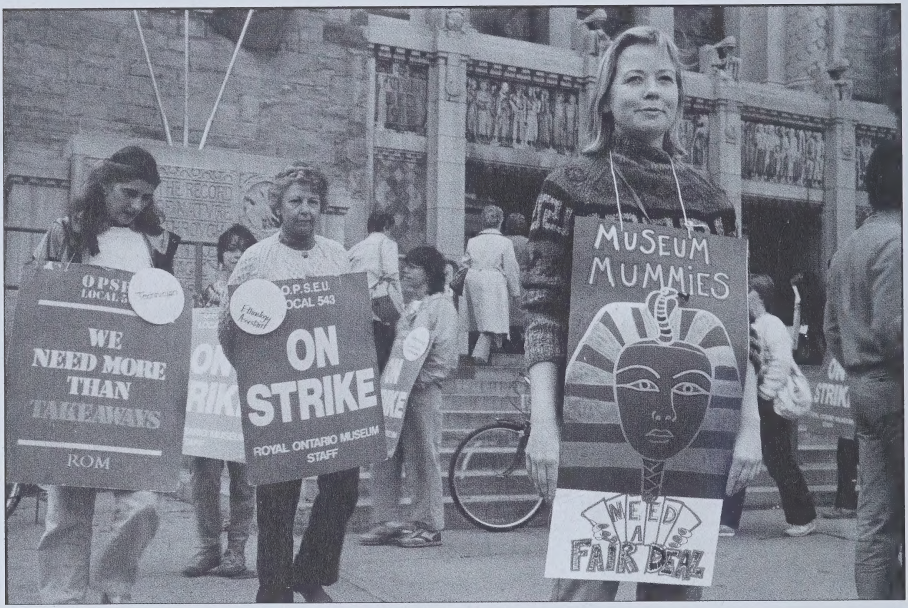
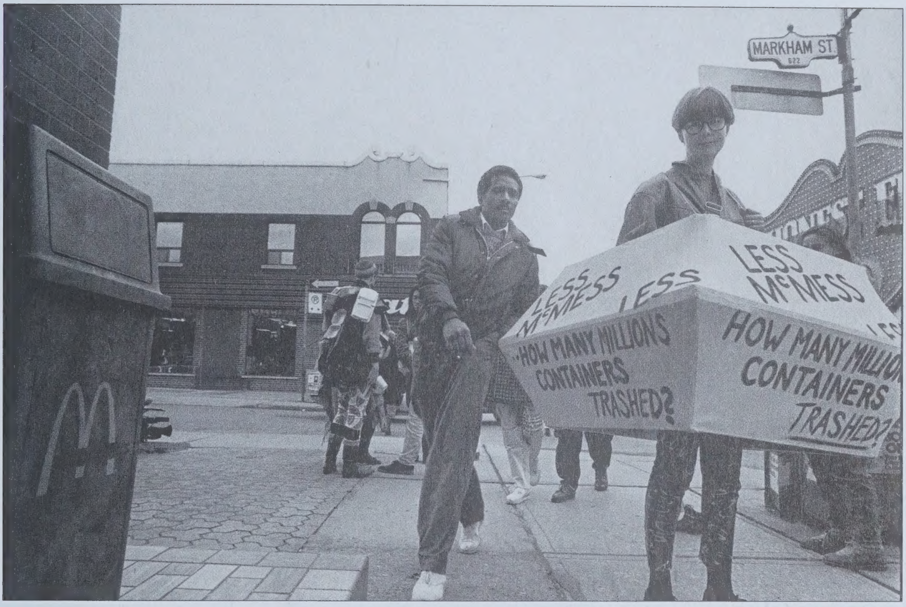


Royal Ontario Museum staff on picket line by Laurence Acland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Christian Dejoni by Debra Friedman

Arch Bastion and daughter Lisa
at Anthony Griffin Rally
23 February 1989
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Teachers Protest at the Liberal Party
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Demonstration against Wilson Budget
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Pro-Choice demonstrators
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Christian Dejoni, Green Party supporter,
protesting against excess
packaging at McDonalds
30 November 1989
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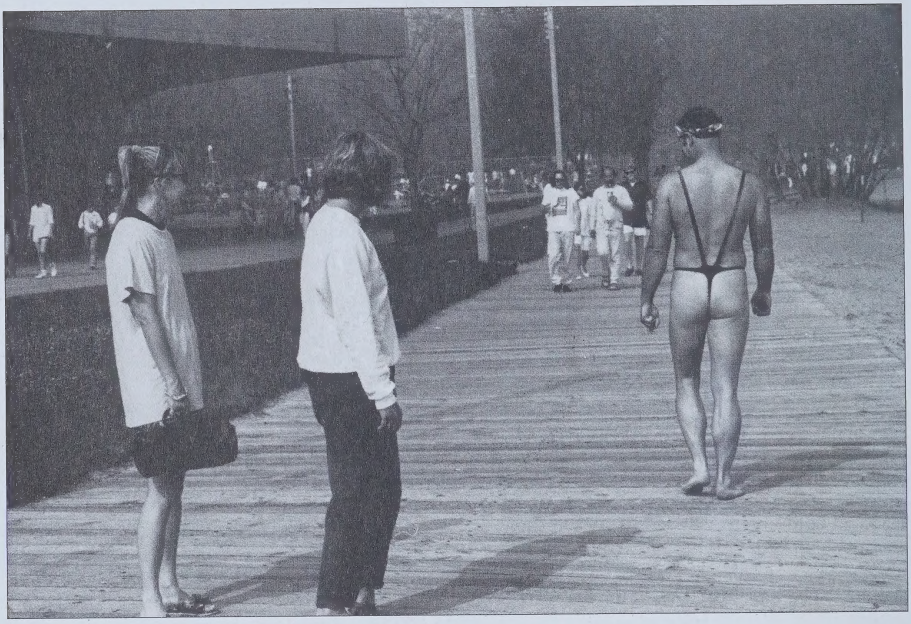

Man with thong on Beaches boardwalk by Laurence Acland

Photo Culture

Pregnant woman
in front of computer terminal
13 May 1982
by Doug Brown
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Leaping man in tire dump
29 September 1983
by Dawna Arscott
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Shadow of a happy face
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by Robert McIntyre
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Dog underneath a station wagon
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Spitting Stones
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Statue of Mary and Jesus
looking up at television antennas
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Tail of giant fish statue
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Children at a brick wall
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Woman, child and seagulls
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by Susie King
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Reticulated mannequins
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Baby and Dog
(from "A Salute to
Man's Best Friend" Exhibition)
12 September 1985
by Tom Sandler
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Cat in space
30 October 1986
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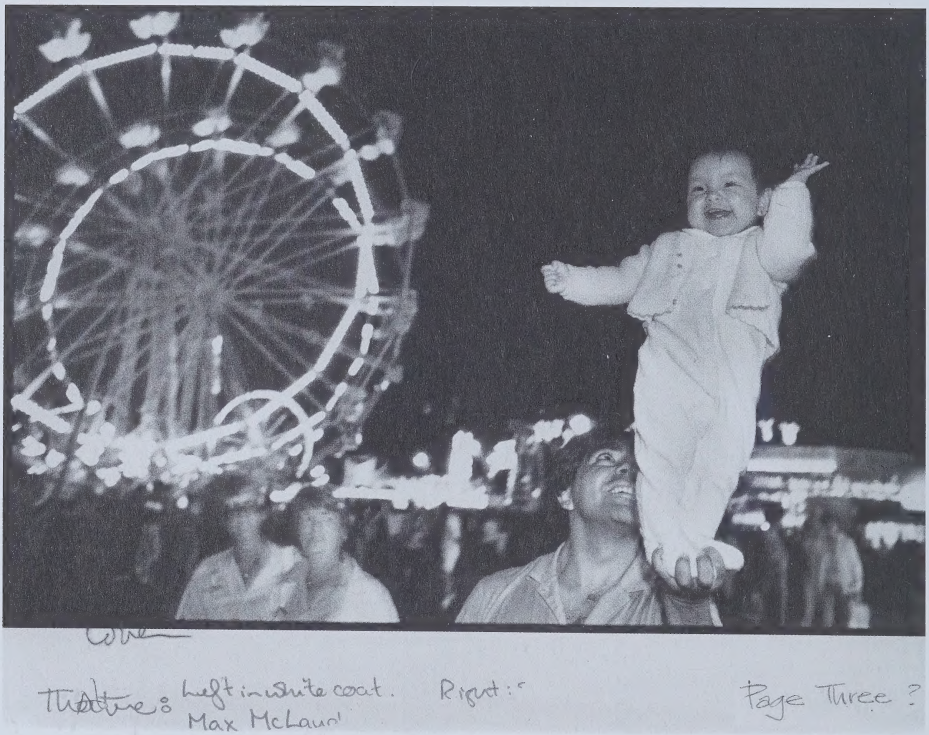
Theatre: Left in white coat. Right: "
Max McLaud'
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Baby balanced on man's hand at CNE by Laurence Acland

Banana
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Televised image
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Figure behind glass,
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Man and computer
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Leaping man in tire dump by Dawna Arscott

Winter highway scene
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Man with thong
on Beaches boardwalk
7 July 1988
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Baby balanced on man's hand at CNE
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Toronto streetcar
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Don Valley Parkway
merging with the Gardiner
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Baby screaming by lake
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Shriners parade with long bicycle by Laurence Acland

Shriners parade
with long bicycle
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Scowling boy at
Driftwood Community Centre
30 November 1989
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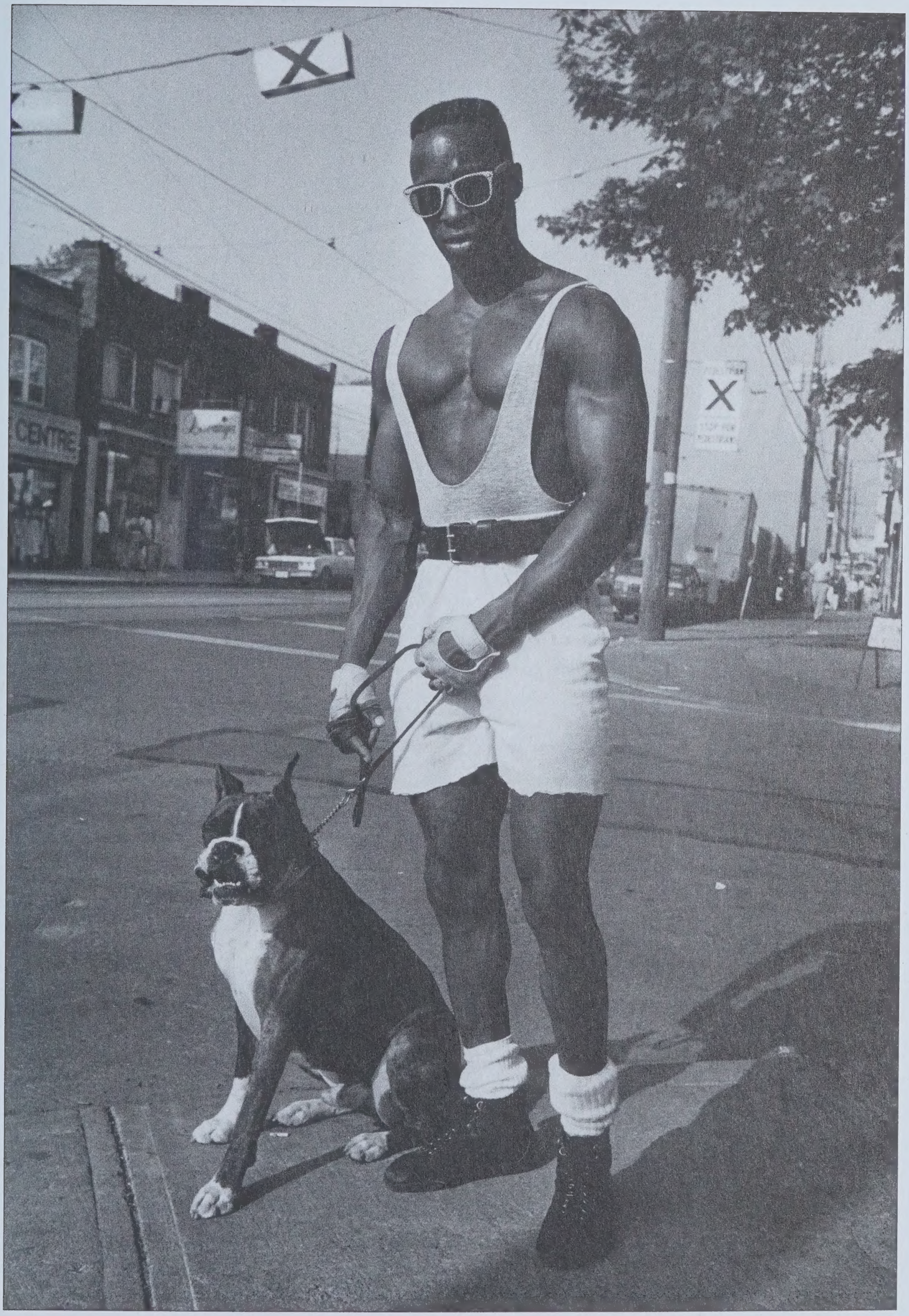
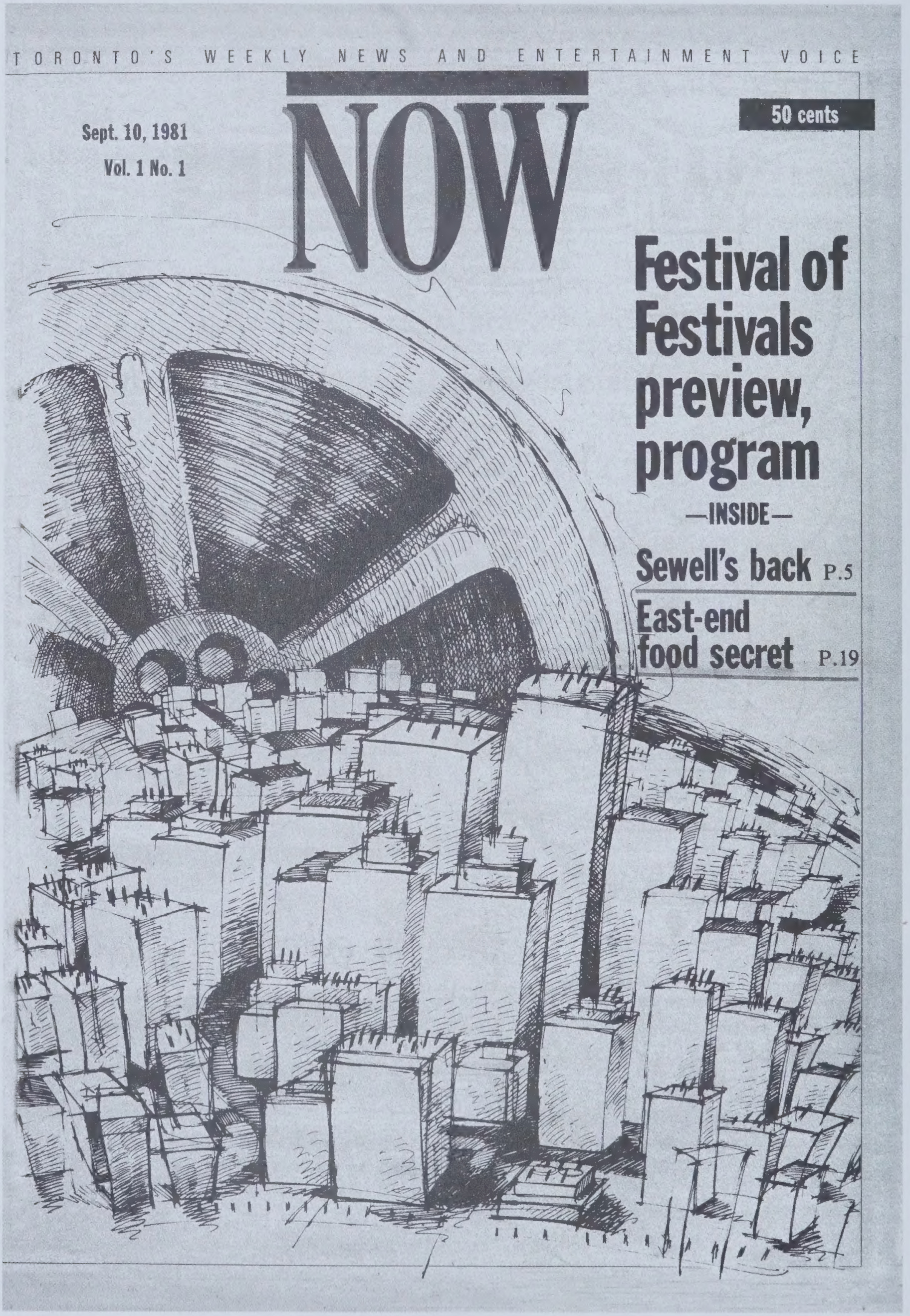


Lloyd McKenzie with dog Rodney by Anne Levenston



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